

VOL. XXIV No. 1

APRIL 1906

PRICE 25 CENTS

THE INLAND PRINTER



EASTER NUMBER

LORRAINE WINDSOR

PARIS

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A daintiness about these *early flowers*
That touches me like poetry.
— Nathaniel Parker Willis.

In eastern lands they talk in flowers
And they tell in a garland their loves and cares;
Each blossom that blooms in their garden bowers
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— Percival.



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Facts are Stubborn Things *Here are a few.*

RECORDS MADE IN PRINTING OFFICES ON REGULAR WORK:

No. 0 "Century"—Bed, 43 x 56 inches; letterpress form; sheet, 37 x 56 inches. 425,371 impressions printed in 307 hours; average per hour, 1,385 or 13,850 per day.—*Franklin Printing Co., Philadelphia, Pa.*

No. 00 "Century"—Bed, 45 x 62 inches; label form; sheet, 23 x 54 inches. 87,700 impressions printed in 58 hours; average per hour, 1,512, or 15,120 per day.—*C. J. Krehbiel & Co., Cincinnati, Ohio.*

No. 00 "Century"—Bed, 45 x 62 inches; letterpress type form; sheet, 37½ x 54 inches. 41,260 impressions printed in 24 hours and 15 minutes; average per hour, 1,701, or 17,010 per day.—*Murdock, Kerr & Co., Pittsburg, Pa.*

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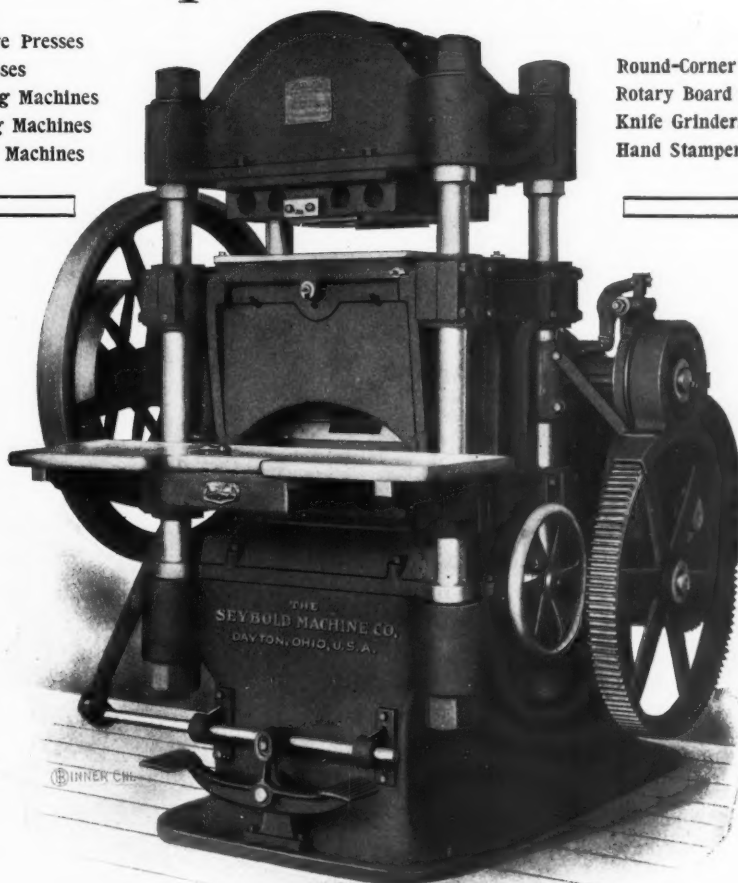
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EIGHT STYLES. NINE SIZES

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Smashing Machines
Bundling Machines
Backing Machines

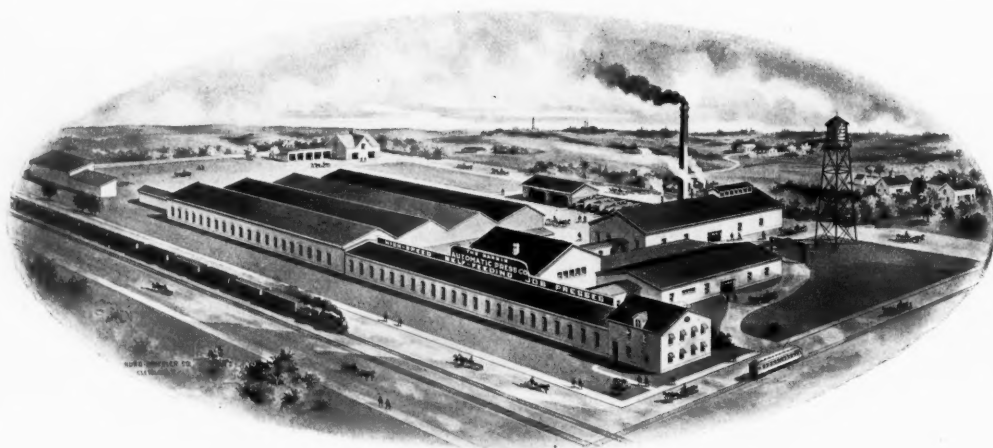
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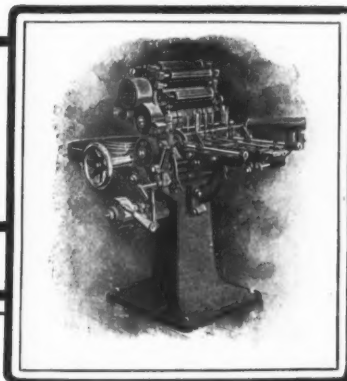
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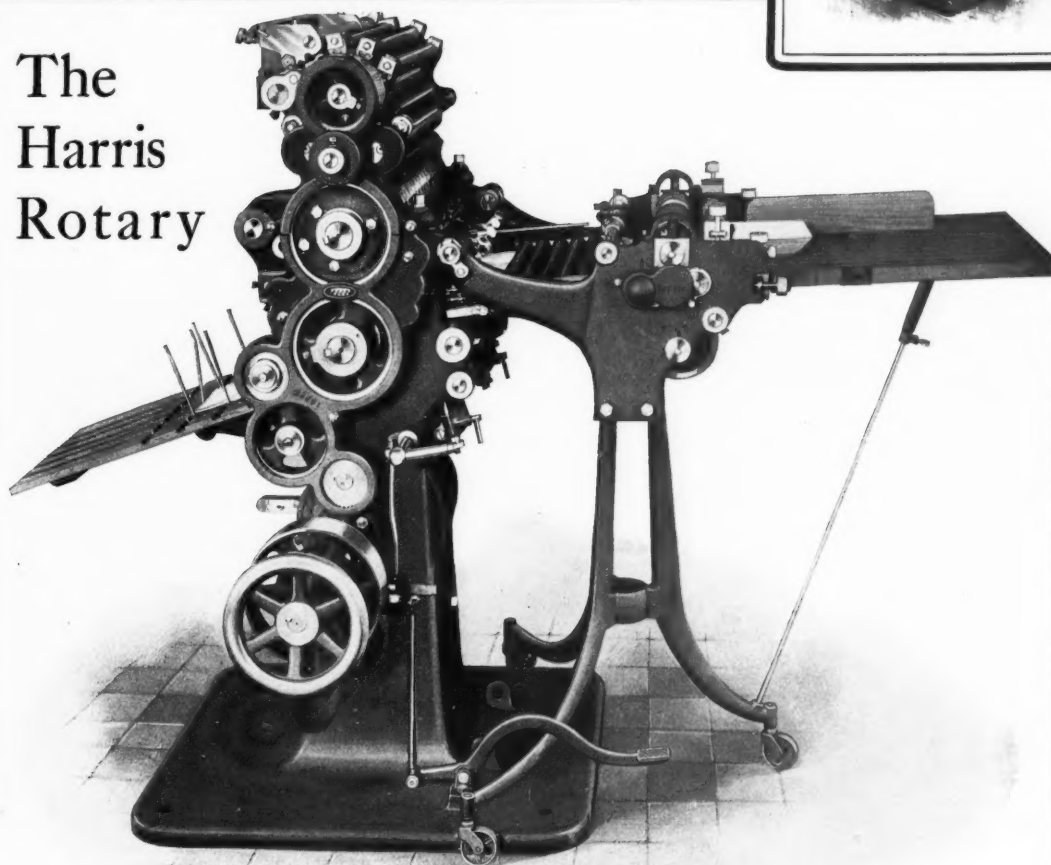
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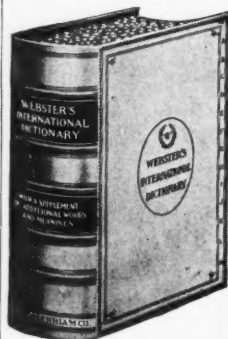
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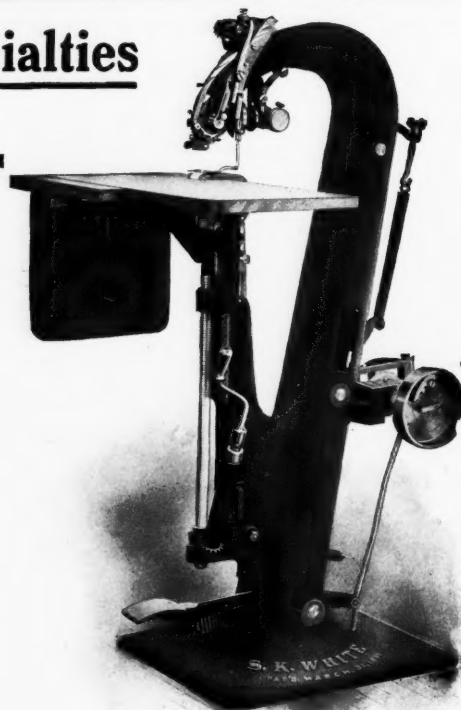
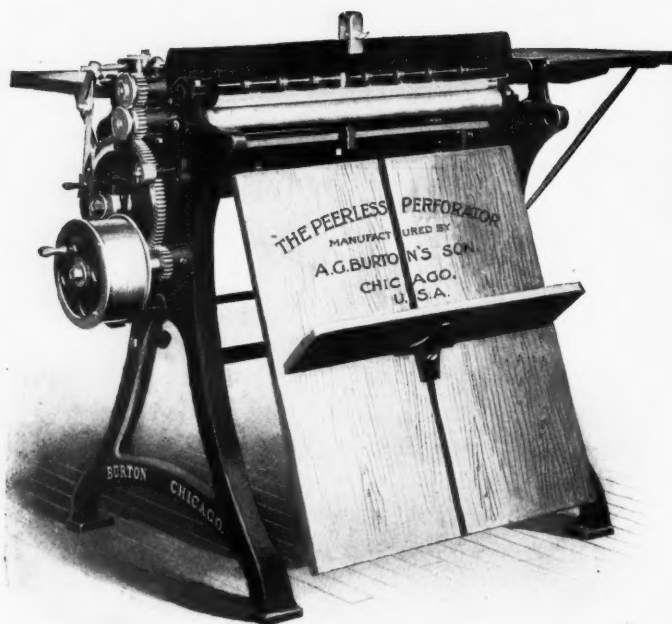
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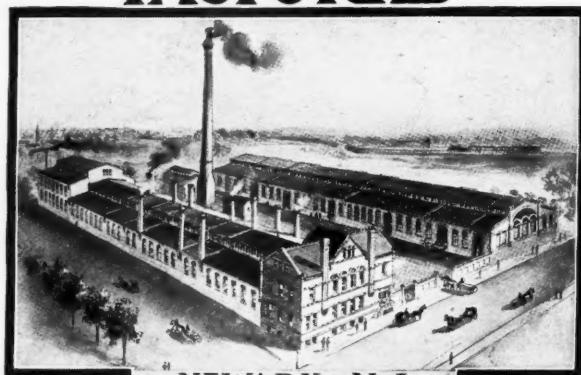
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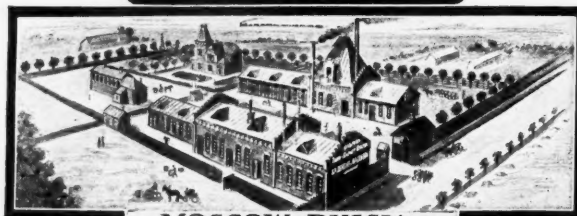
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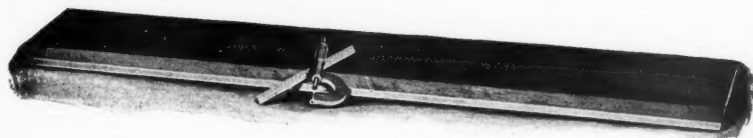


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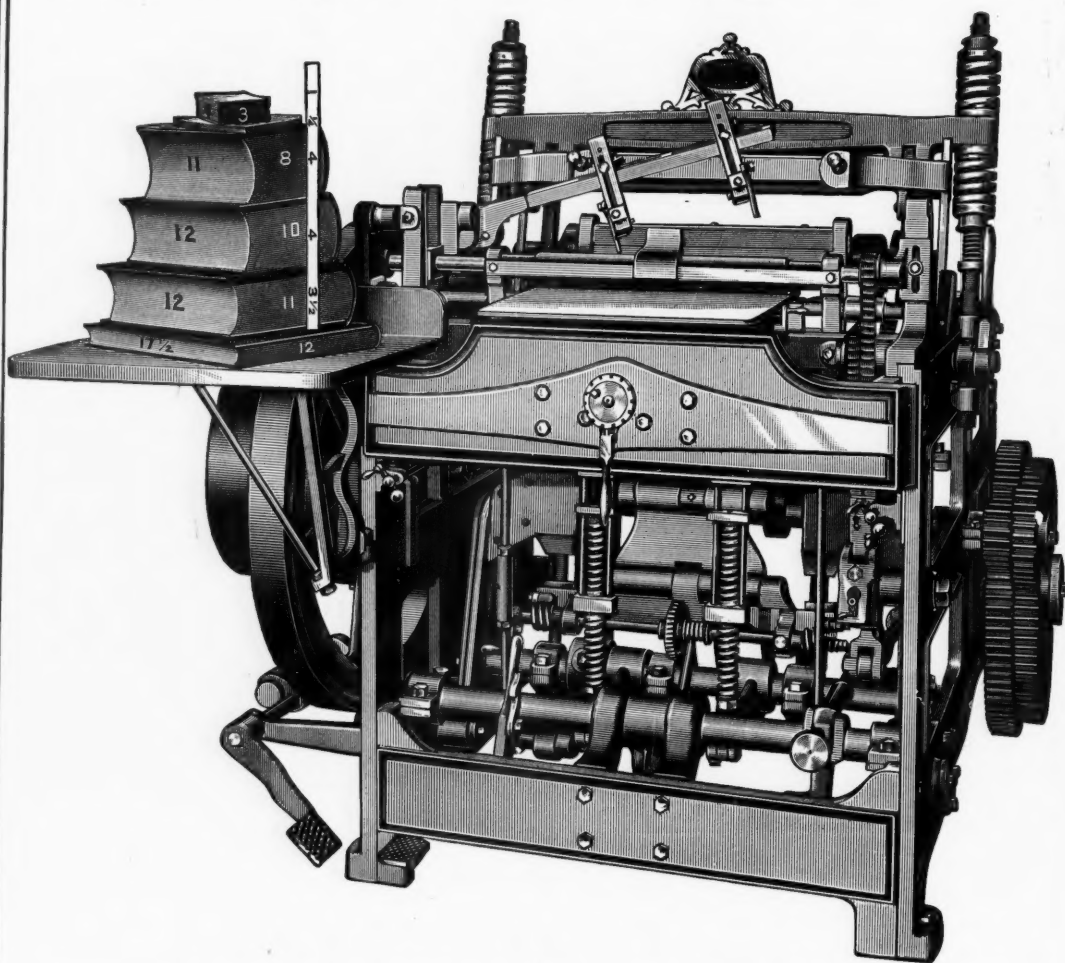
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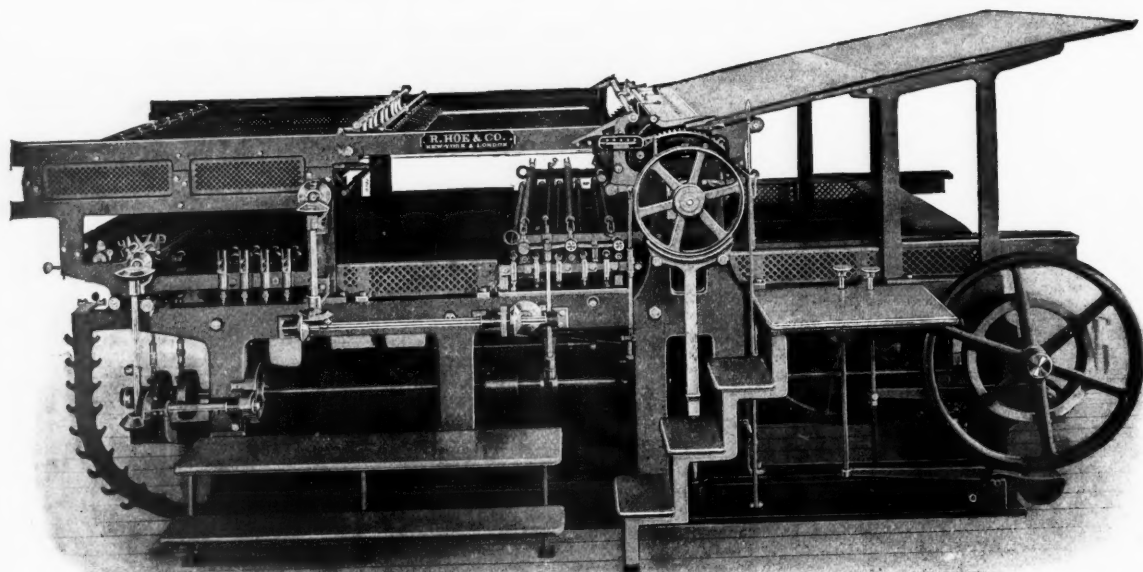
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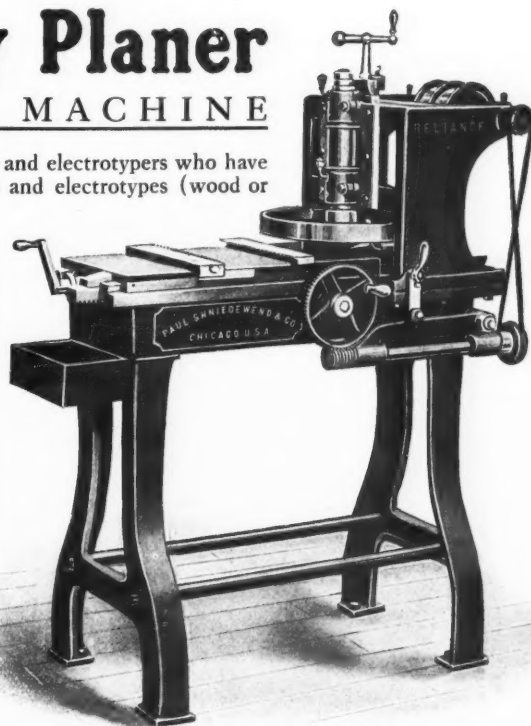
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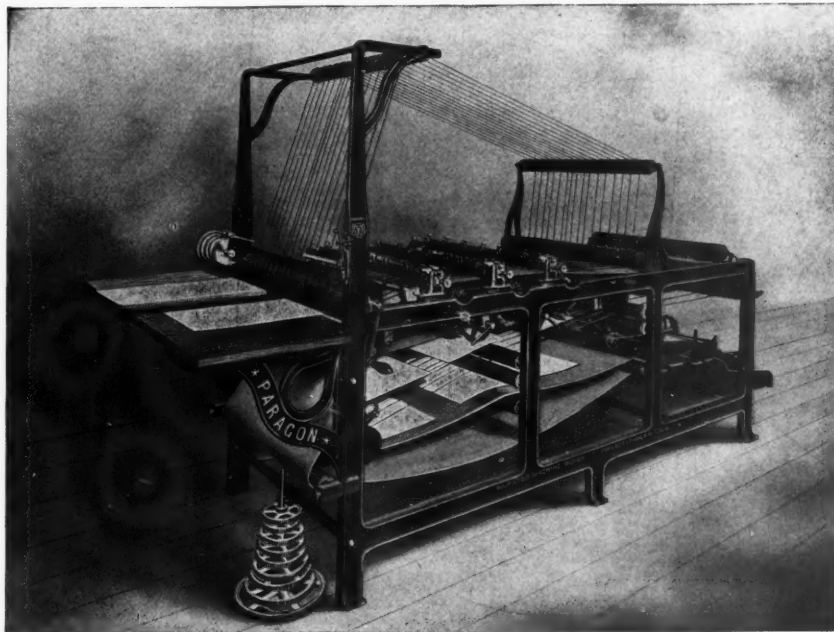
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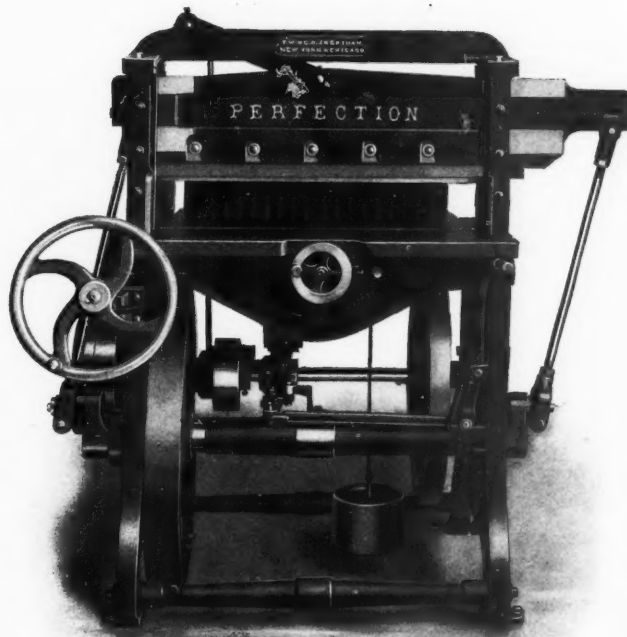
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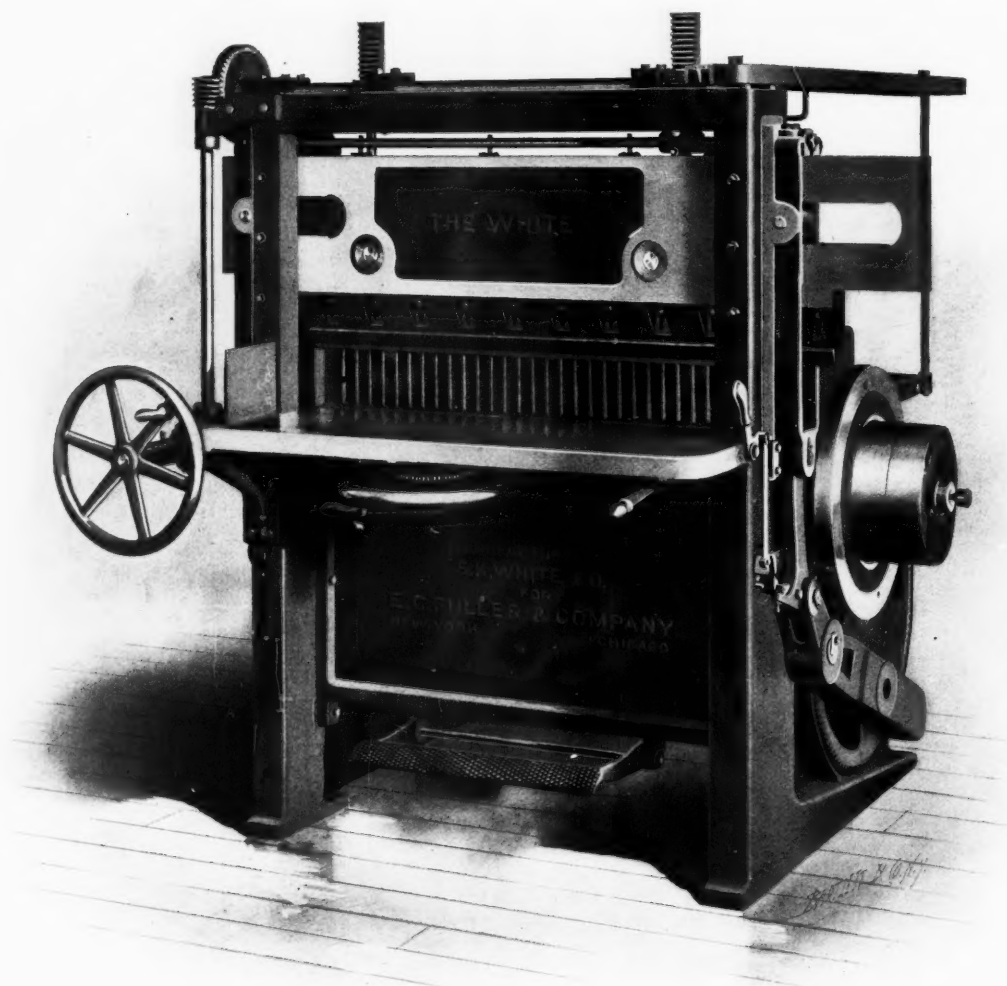
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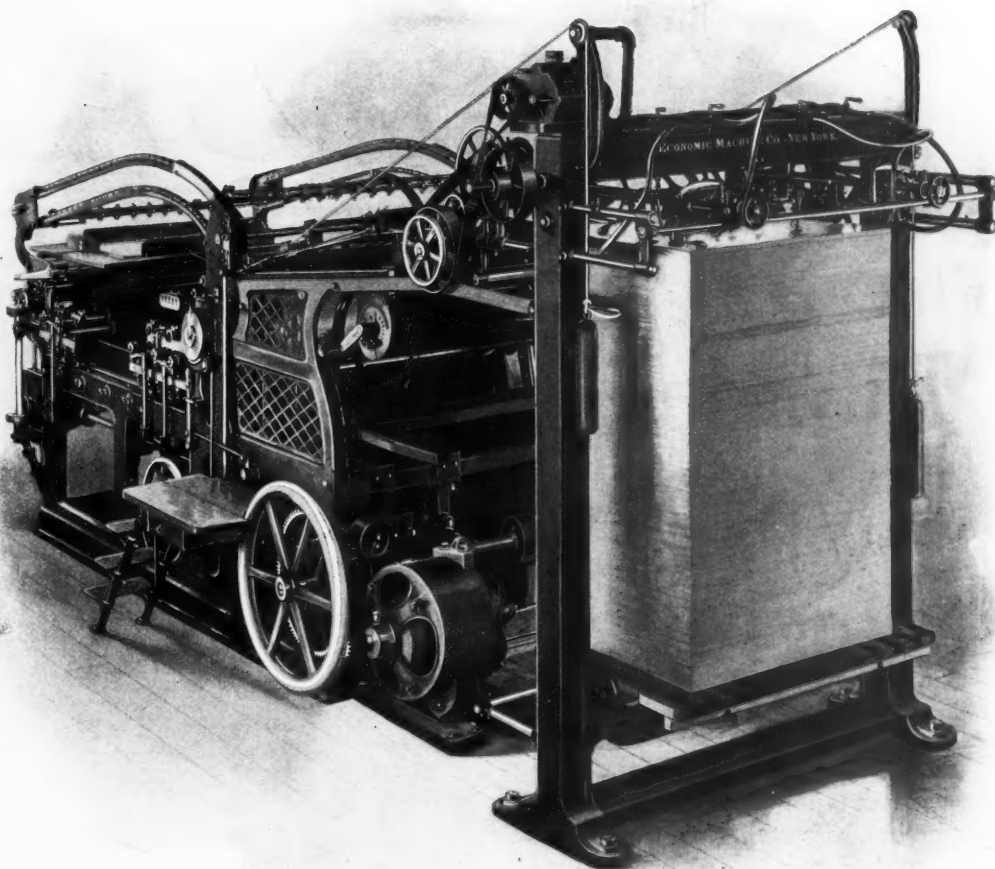
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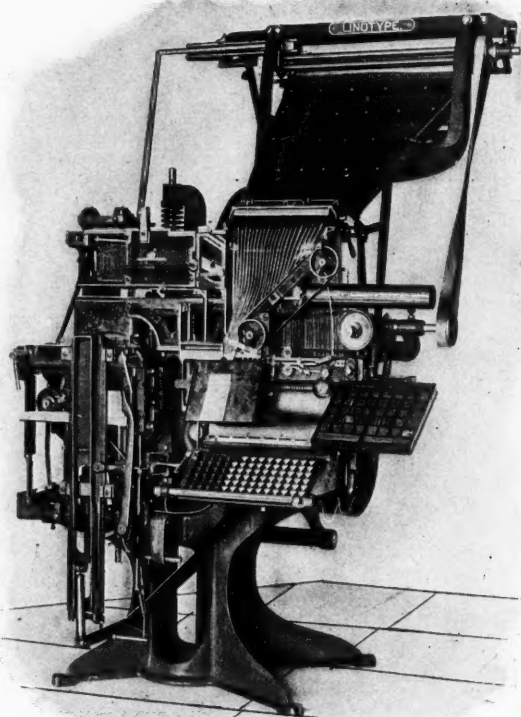
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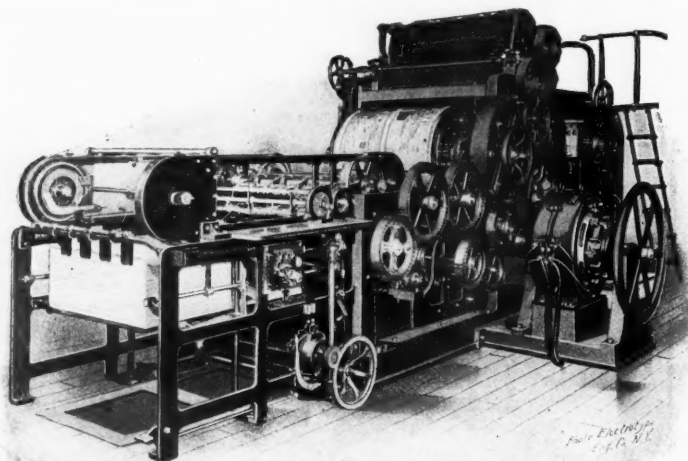
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All grades of Paper, Cardboards, Box-boards, Printing Machinery, Printing Inks and everything connected with the Paper and Printing Trades.



Keith Paper Company

Turners Falls, Mass.

WE call the attention of the trade to the following specialties:

Sea Wave and Centurion

Made in ten colors, 21 x 33, 60 lb. and 80 lb., showing entirely new and striking two-color effects; very attractive. Suitable for Booklet Covers, Fancy Stationery and similar purposes. *Made only by ourselves.*

Vellum and Satin Tints

In fifteen colors, 21 x 33, 60 lb. and 80 lb., for Stationery, Announcements, Covers, etc.

Onion Skin Bond

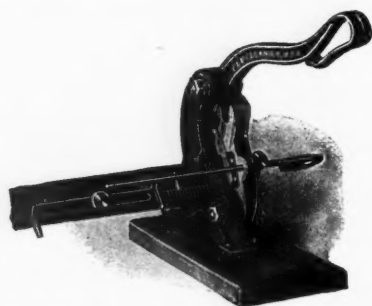
White, glazed and unglazed. Made from clear, strong stock, in Folio and Royal sizes.

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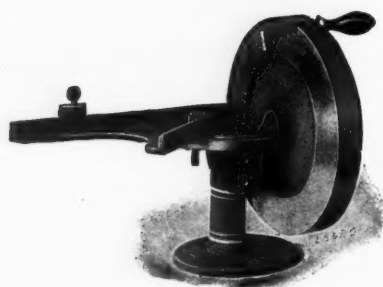
Three Accurate Cutters



Our Unexcelled Paper Cutter



Our Perfect Lead and Rule Cutter



Our Accurate Mitering Machine
(Its every cut is true)

They Shave Everything
Except their own
Quality and Reputation.

THESE MACHINES ARE MADE RIGHT

*Right in Design,
Right in Material,
Right in Workmanship.*

WHEREVER you find a factory manufacturing machines correct in design, of the best material, using skilled workmen with modern methods and machinery, you need not hesitate to purchase the product.

Consider the machine, its reputation and the guarantee, and if the dealer would sell you another make at a lower price and greater profit to himself, insist on the cutter your experience, judgment and the standing of the maker convince you is the best.

REFERENCES—*More than 15,000 Users of C. & P. products on both Hemispheres*

THE CHANDLER & PRICE CO.

MANUFACTURERS OF

High-grade Printing Machinery

East Prospect St. and C. & P. R. R. Crossing, CLEVELAND, OHIO
U. S. A.

WE MAKE PRESSES, TOO

TRADE



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THESE INKS ARE THE

STANDARDS

ADOPTED BY THE
LEADING PRINTERS OF
THE WORLD

**The Standard
Printing Ink Co.**

TRADE



MARK

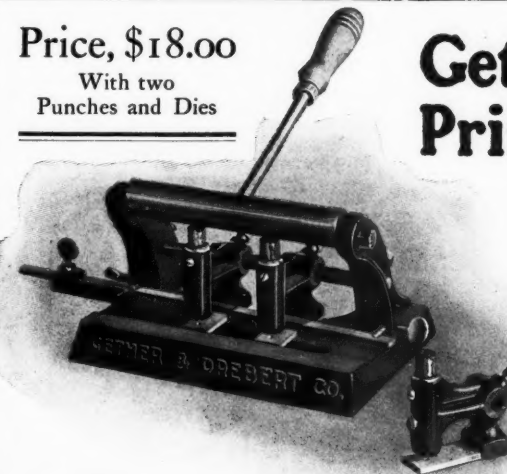
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facturers of **CROW BLACK**

AND OTHER HIGH-GRADE BLACK AND COLORED PRINTING INKS

Chicago Branch
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Price, \$18.00
With two
Punches and Dies




Manufactured by
Gether & Drebert Co.
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*The only Printers' Supply
House in Wisconsin. & &*

Gether & Drebert Co's Printers' Punch No. 1

Hand power. Will punch six inches between holes. Punch and die one piece; will shift together without removing from machine. Send for samples of work done on machine. Any shape die can be promptly furnished. Extra punches and dies, any size to $\frac{3}{8}$ inch round, \$3.00 each.

See March issue of THE INLAND PRINTER for No. 3 Machine. Price, . . . \$35.00



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Beautiful and Effective

SO ARE THE RESULTS OBTAINABLE WITH

QUEEN CITY INKS

MANUFACTURED BY

THE QUEEN CITY PRINTING INK CO.

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WE INVITE A COMPARISON

THERE are some standard articles in this world seemingly incapable of improvement. For over two centuries men have been striving to match the superb violins made by the old masters of Cremona, Italy, but have failed to do so.

For over twenty years other manufacturers in this country and abroad have been trying to produce imitations of the **Little Giant Lead and Rule Cutter** that would meet the printer's requirements as well. They have all failed. It is the strongest and most powerful cutter, the graduations are accurate and positive, and no wear takes place in the gauges to compensate for. Drop them in any position on the bed and they will stay there whether

fastened or not. What could be quicker or more desirable? There is no "makeshift" about such gauges, and the practical printer can't be made to think so. The very picture of a machine that depends upon a multiplicity of small parts is a genuine confession of weakness, and is due to the application of wrong principles. Such a condition is entirely foreign to the Little Giant Cutters. *We invite comparison.*

**Little
Giant
No. 18**
With
nonpareil
and pica
gauge



SIZES AND PRICES

No. 1 Gauges 72 picas \$7.00

No. 3 Gauges 110 picas 9.00
With Graduated Bed and
Long Reversible Gauge.

No. 12 Gauges 72 picas
back, 69 picas front - \$10.00

No. 18 Gauges 110 picas
back, 84 picas front - 12.00

With Self-locking Nonpareil and Pica
Gauge and Long Reversible Gauge.

Nos. 3 and 18 are extra powerful.

IN a graduated job stick there's more to be desired than correct measures and a rigid knee. Many of the new-fangled sticks of the past possessed both of these requirements. Where are they now? Through the agency of movable racks, cams, springs or other delicate parts, they have most all become spoils for the junkman. Such "makeshifts" must be left severely alone. The adjustment and clamp on the **Standard Job Stick**

is simple and positive, and one of the strongest parts of the tool. It can not only be depended upon for correct measures and an unyielding knee, but also for unequalled durability and a capacity from four to seven ems greater than any other similar tool, size for size. Possessing these virtues, it stands unique and alone in the field. It has stood the test of time, and that is the reason for its great popularity to-day. There is no substitute for this stick. *We invite comparison.*



Standard Job Stick

SIZES AND PRICES

	CAPACITY	2 IN. DEEP	2 1/4 IN.	2 1/2 IN.		CAPACITY	2 IN. DEEP	2 1/4 IN.	2 1/2 IN.
6 inches	26 picas	\$1.75	\$1.85	\$1.95	12 inches	62 picas	\$2.50	\$2.60	\$2.70
8 inches	38 picas	2.00	2.10	2.20	15 inches	80 picas	3.00		
10 inches	50 picas	2.25	2.35	2.45					

Delivered by mail at list prices.

Beware of sticks having punched holes in back, movable racks, cams or springs.

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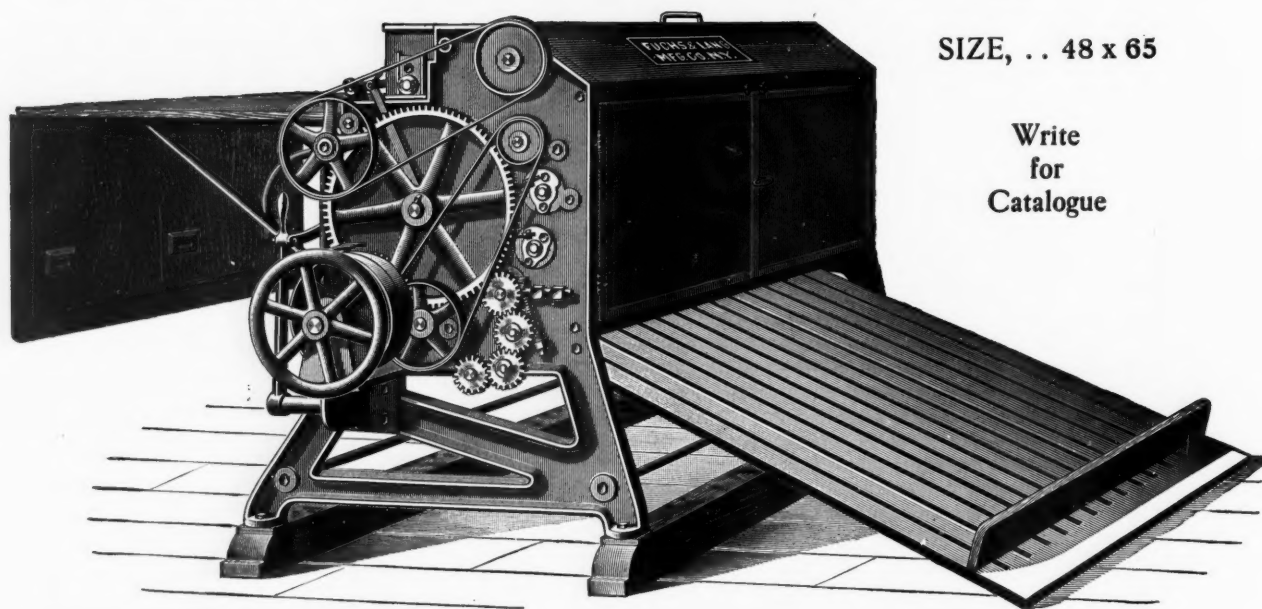
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MANUFACTURERS OF THE

GIANT BRONZING MACHINE



SIZE, . . 48 x 65

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Catalogue

NO WORM OR BRONZING PADS

WILL GIVE BETTER BRONZE DISTRIBUTION BY FAR SIMPLER METHOD

We build all sizes of Bronzing Machines on same principle

Dusting Machines

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ALSO MANUFACTURERS OF

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LITHOGRAPHIC
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INKS & **BRONZE
POWDERS**

All Lithographic Supplies, all Photo-Engravers' Supplies, and MACHINERY

“‘THEY’LL HAVE FLEET STEEDS
WHO FOLLOW,’ QUOTH YOUNG
LOCHINVAR”

THERE are five European concerns making our platen presses, whose present annual output is about seven hundred and fifty machines. Although the formality of asking our consent was overlooked, we nevertheless have a feeling of paternal satisfaction when considering this distinguished endorsement of our design; for whoever thought of copying a chromo? And, moreover, we are further recompensed in that much is thereby presaged for the Art of Arts, even although these searchers after truth (in the form of ready-made patterns) are now from three to five years behind our *present practice*! Besides which we rise to repeat, in the hope of giving *you* healthful food for thought, “‘*They’ll have fleet steeds who follow,*’ quoth young *Lochinvar.*”

Catalogues, with a copy of our special sample press-work edition of Hubbard’s *Message to Garcia*, “done into print” by the Roycrofters on our presses, will be mailed, at request, to any one interested in fine printing.

JOHN THOMSON PRESS COMPANY

Designers and Constructors of Platen Presses, in distinct adaptations, for Printing, Embossing, Book-Cover Inlaying, Photo-Mount Stamping and Paper-Box Cutting and Scoring at the Highest Maintained Rates of Output and Lowest Cost of Maintenance,

253 BROADWAY, NEW YORK

936 Monadnock Block, Chicago,

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THE BABCOCK PRINTING PRESS MFG. CO., NEW LONDON, CONN.

NEW YORK OFFICE, 38 PARK ROW. JOHN HADDON & CO., AGENTS, LONDON. MILLER & RICHARD, CANADIAN AGENTS, TORONTO.

THE OPTIMUS

In the présent demand for the Optimus Two-Revolution Printing Press there are three facts that greatly please us:

First, we are placing the Optimus in press-rooms where other machines have been used exclusively heretofore, the purchasers believing they are improving their equipment. Second, those who have previously purchased one or more are adding to the number they possess, as only the Optimus is good enough. Third, our business this year is more than twice as large as last.

We know of nothing which should so impress possible purchasers as these facts. The Optimus is the best. It is stronger, faster, more accurate, and more handy than any other.

THE OPTIMUS

BARNHART BROS. & SPINDLER, CHICAGO, GENERAL WESTERN AGENTS

For Sale by—GREAT WESTERN TYPE FOUNDRY, KANSAS CITY, MO.; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS, MO.; GREAT WESTERN TYPE FOUNDRY, OMAHA, NEB.; MINNESOTA TYPE FOUNDRY CO., ST. PAUL, MINN.; SOUTHERN PRINTERS SUPPLY CO., WASHINGTON, D. C. ON THE PACIFIC COAST—THE SOUTHWEST PRINTERS SUPPLY, LOS ANGELES, CAL.; PACIFIC PRINTERS SUPPLY HOUSE, SEATTLE, WASH.

THE UNIVERSAL

Best Job Press for all Purposes

If your office requires but one Press, get a Gally Universal—then you have the best type of Platen Press. For a large office, the Gally Universal is the most productive Press for Half-Tone Printing and Embossing

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Los Angeles
121 N. Broadway

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THE GALLY UNIVERSAL PRESS. M. GALLY, Inventor and Sole Proprietor.

The Universal Press is the most powerful of platen presses, exceeding other types of platen presses in this particular by fully fifty per cent.

The Universal Press is the only type of platen printing press which gives a square impact on the face of the printed form. Perfect rigidity gives exact register—an imperative necessity in color printing.

The Universal Press is the only type of job press that has an independent system of distributing rollers, giving a continuous process of distribution, enabling you to obtain full effects of light and shade in color.

The Universal Press is the only type of job press in which provision is made for an independent ink supply to the form, thus giving the rollers ample time to lay the ink on evenly.

The UNIVERSAL is unsurpassed for printing Half-Tones, and for Color Work, where absolute exactness in register and perfect ink distribution is imperative.

For all information and quotations write nearest House

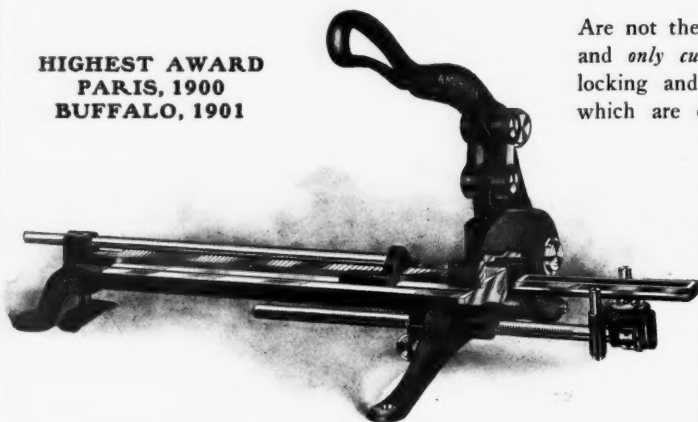
American Type Founders Co.

GENERAL SELLING AGENT

Compare the Goods!

The American Lead and Rule Cutters

HIGHEST AWARD
PARIS, 1900
BUFFALO, 1901



American Lead and Rule Cutter No. 3.

Are not the pioneer cutters, but *are* the original and *only* cutters with quick-setting, automatic-locking and wear-compensating gauges—gauges which are complete in themselves, that set to nonpareils as readily as picas without the aid of any make-shift whatever. Such make-shifts are of no practical value, but rather a confession of weakness. With the American, one can actually have a handful of leads cut by the time the gauge is set on one of the "pioneers." Not only that, but being permanently accurate, they always gauge the same. Positively unequalled in design, construction or facility of operation.

No. 2 Gauges from one nonpareil to 105 picas by nonpareils, **\$10.00**

No. 3 Gauges from one nonpareil to 105 picas by nonpareils, also from one point to 45 picas, by points, **\$12.00**

The Rouse Job Stick is the Best Job Stick.

LeROY DeTRVAX says:

"Your Rouse Job Stick has been in use in the composing room of *The National Printer Journalist* for some time and I find it entirely satisfactory. It will not spring as other sticks do, and by keeping its rigidity all lines are spaced equal. Am well pleased with it and do not care to use any other."

IN the Rouse Job Stick the weak points and objectionable features found in all similar tools have been overcome. It is a strictly up-to-date tool for progressive printers, and although on the market but a short time, is conceded on all sides to be the best that's made. Correct measures and an absolutely rigid knee leave nothing to be desired. The easiest and quickest of all to set.

SIZES AND PRICES

Length.	2-Inch.	2½-Inch.	3-Inch.
6-Inch .	\$1.75	\$1.85	\$1.95
8-Inch .	2.00	2.10	2.20
10-Inch .	2.25	2.35	2.45
12-Inch .	2.50	2.60	2.70
15-Inch .	3.00	—	—

Mailed to any address in the United States on receipt of the price. Your money back if not satisfied.



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Better
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Neces-
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IS the motto throughout the entire process of manufacturing **Old Hampshire Bond**, from the buying of the raw material to the packing of the finished product for the market.

There is no trying to lessen the cost of production by the use of cheaper materials, or by unduly hastening any stage of the process. Choice *new* rags, carefully assorted and washed in the purest spring water, long and uniform treatment of the "stuff" in the beaters, slow running on the machine, careful and conscientious manipulation of every sheet of the paper on through the process of loft drying, finishing, sorting, etc., by workers who, from long experience in handling bond papers only, have become specialists—these are some of the reasons why we claim **Old Hampshire Bond** to be worth more than other makes.

The quality of the paper justifies our claim for it—this is the reason why users of fine printing and stationery will pay you an extra price for **Old Hampshire Bond** if they know you can supply it. We will help you to tell them if you write us.

**Old Hampshire
Bond**

Made by Hampshire Paper Co.
South Hadley Falls, Massachusetts

Old Hampshire Bond in Correspondence Papers with Envelopes to match is put up and supplied to the trade by **CHARLES T. BAINBRIDGE'S SONS**
MANUFACTURING STATIONERS, B R O O K L Y N

A Little Better than Seems Necessary

There is nothing to know but that
 of in many cases, it is necessary to
 stand, from the point of view of the
 material, the production of the finished product
 for the market.

There is nothing to know but that
 production by the use of cheap materials
 or by simply lowering the price of the
 product. Choice is made, carefully selected
 and washed in the purest spring water, long
 and without treatment of the water, in the
 process, slow turning of the machine, a soft
 and even, of a combination of a soft
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 only, have become specialists in the work
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 good to be worn as is the other material.

The quality of the paper, paper and cloth
 for this is the reason why we are of the
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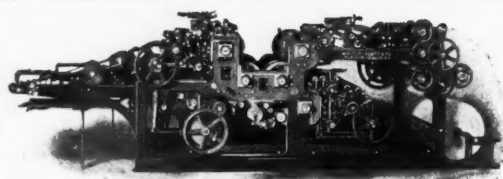
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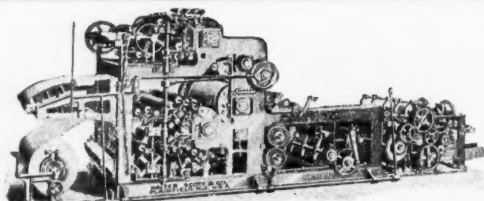
FOR ALL CLASSES OF WORK



SCOTT ALL-SIZE ROTARY PRESS.

SCOTT All-Size Rotary Web

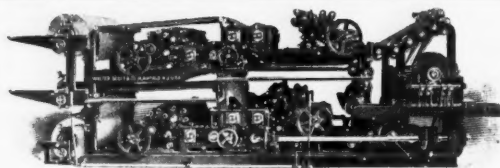
Cuts off and prints 88 different lengths of sheets at a speed of 50,000 per day, delivering sheets flat, ready for folder or paper cutter.



SCOTT ONE-ROLL MAGAZINE ROTARY PRESS.

SCOTT Magazine Web Printing and Folding Machine

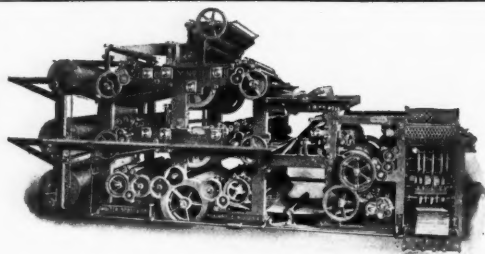
Prints and folds 16, 20 or 24 page magazines at a speed of 8,000 to 15,000 per hour.



SCOTT TWO-ROLL MAGAZINE PRESS — Prints 8 to 64 Pages.

SCOTT Two-Roll Rotary Magazine Web Printing and Folding Machine

Prints and folds magazines consisting of 4, 8, 12, 16, 20, 24, 28 and 32 pages at a running speed of 16,000 copies per hour, and 40, 48, 56 and 64 pages at a running speed of 8,000 per hour. Extra printing cylinders can be attached to print an additional color on the outside cover pages.

SCOTT THREE-ROLL STRAIGHT-RUN PRESS
With extra Color Cylinder.

SCOTT Original Three-Tiered Straight-Run, Printing, Insetting and Folding Machine

Will print papers of 4, 6, 8, 10 and 12 pages at a running speed of 25,000 per hour, delivering them in book form, folded at right angles to half-page size and counted in fifties. It can be made to produce copies of 14, 16, 18, 20 and 24 pages, inserted, at a running speed of 12,500 per hour.

We also manufacture One and Two Color Lithographic, Rotary Aluminum, Drum-Cylinder, Two-Revolution, Stop-Cylinder, Flat-Bed Perfecting, Rotary Color Presses and one, two, three or four tiered Newspaper Machines.

Send to Nearest Office for Prices and Further Information about our Machines.

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CHICAGO OFFICE, MONADNOCK BLOCK
ST. LOUIS OFFICE, SECURITY BUILDING
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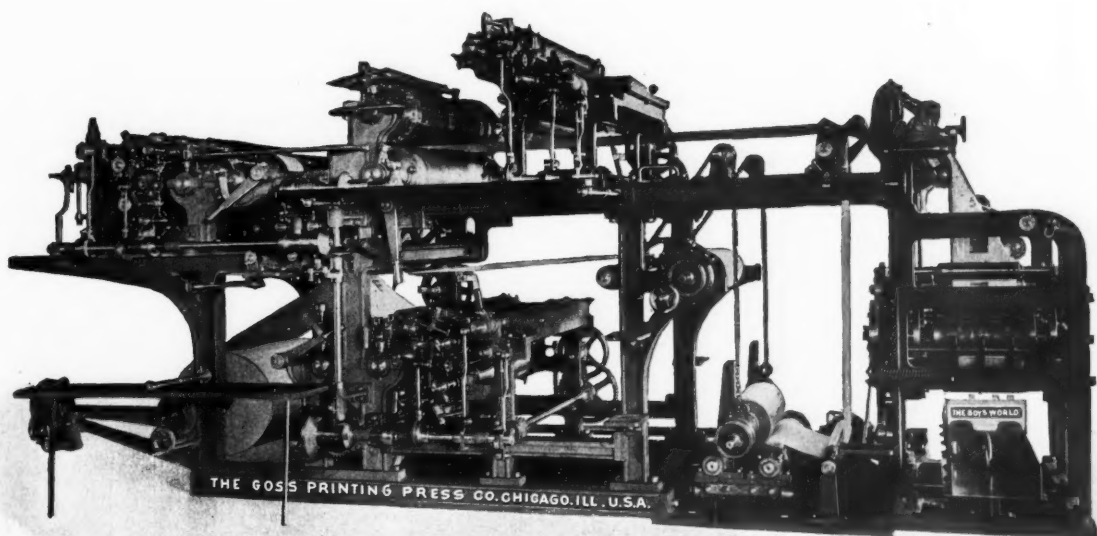
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Walter Scott & Co.

PLAINFIELD, NEW JERSEY, U. S. A.

THE GOSS

PATENTED SPECIAL ROTARY PRESS
FOR HALF-TONE WORK, EXTRA COLORS ADDED WHEN
ORDERED. Prints to NEWSPAPER OR MAGAZINE SIZE



THE ABOVE MACHINE prints from a roll web at a speed of from five to eight thousand per hour, both sides. Delivers the product either flat or folded.

One of these presses is installed in the plant of the David C. Cook Publishing Company, Elgin, Ill., described elsewhere in this issue of The Inland Printer.

We make special rotary machines to suit the wants of any publisher doing a fine grade of work. YOU are directly interested.

Ask us for further information—we can make you barrels of money.

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THE GOSS PRINTING PRESS CO.
16th Street and Ashland Avenue, CHICAGO, ILL.

PRINTERS

ANNOUNCEMENT

ON account of the fast increasing demand for our productions in the West, we have arranged to have a complete stock of our most popular and useful faces carried in Chicago by

CRESCENT TYPE FOUNDRY

C. P. SOULÉ, Manager :: 346 DEARBORN ST.

The usual facilities for the prompt filling of sort orders for our body type will be one of the features of this arrangement and, no doubt, will be appreciated by the many employing printers who are at the present time using our type.

AMONG the new things lately gotten out by the Bruce Type Foundry is the Invitation Text in six sizes, the Bartlett Old Style in fourteen sizes, the beautiful series of Busha Ornaments, the Ardleigh Borders and the Bruce Paragraph Marks in seven sizes, all of which will be found in stock at our Chicago agency.

THE Crescent Type Foundry and the Bruce Type Foundry take this means of thanking their patrons for the liberal patronage extended them during the past year, and hope for a continuance of the same in the future.



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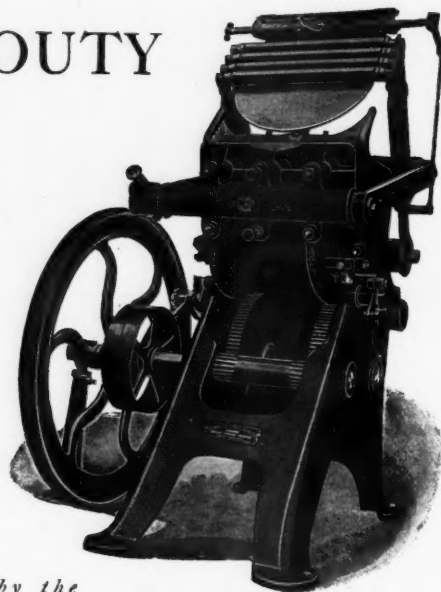
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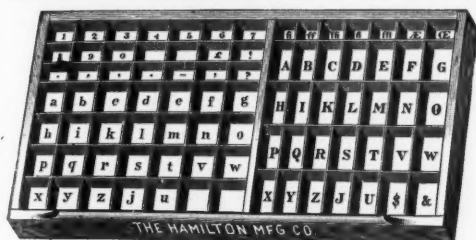
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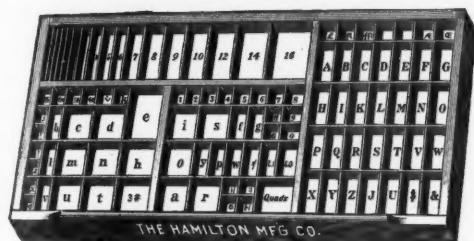
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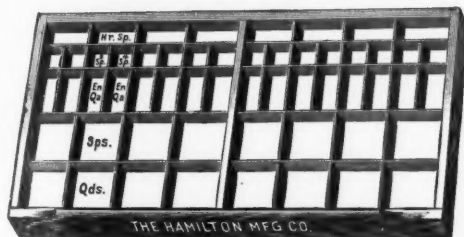
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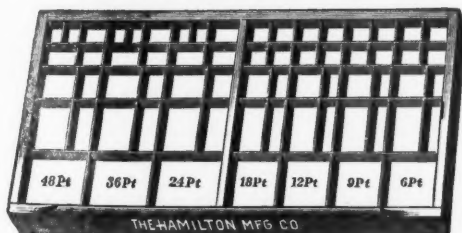
Dearing Job Case.



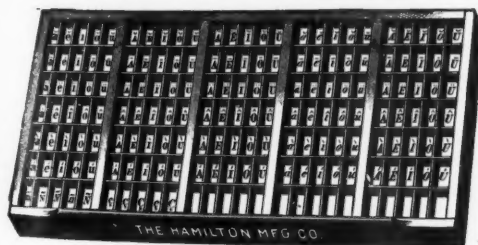
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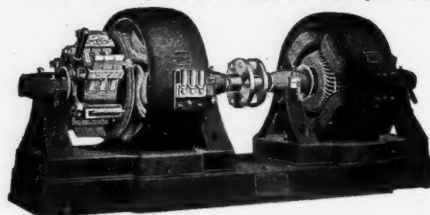
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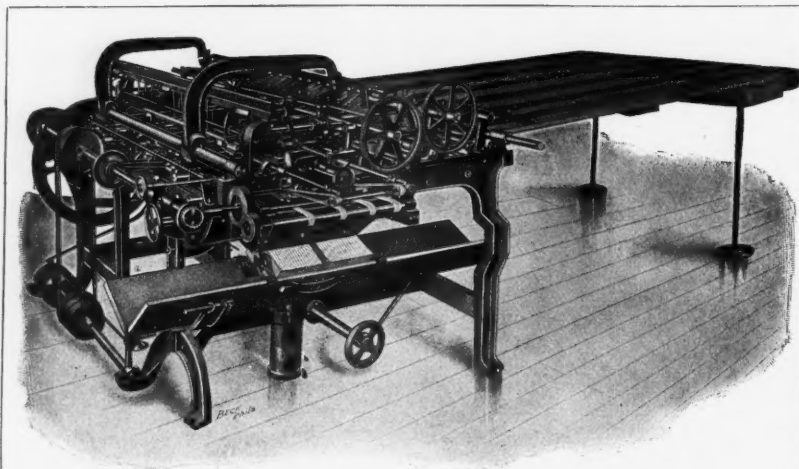
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CHICAGO, APRIL, 1902.

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NOTES ON THE PICTORIAL BOOK-PLATE.

BY THOMAS WOOD STEVENS.

NOT to delve too deeply into the history of the theme (wherein your interest and my knowledge might set for us an early end), there is to be considered the present status of the book-plate craft. For in our own time there is a craft of ex libris making, and it is not unworthy. Yet for a moment we may look back — even to the day before the things were printed on slips and pasted inside the binding.

In the first place, the mark of ownership was stamped on the cover by the binder himself — so that the familiar mark "Grolerii et Amicorum" may almost be considered a book-plate. It served the same purpose. And even before that day, when high society was not so careful of ethical appearances as now, there were folk in France who were shocked at the appearance of the royal arms on the books of Diana of Poitiers; not that their virtuous horror smothered Diana's laughter — far from it. The books were hers and she was Henry's: hence the arms on the binding. And there is a story of how Margaret of Valois sent her prayer books to Italy when she married Henry of Navarre, there being then no craftsman in France who could change the arms without mutilating the cover.

In connection with the transition to the inside of the case, we may note in passing that there is in Chicago a book with a stamped leather book-plate pasted inside; and this was not merely an accident of possession, for other books similarly marked may be found. It is, however, generally believed that the first book-plate to be printed separately on paper and pasted in was a Dutch woodcut; and, curiously enough, the design was pictorial.

A little later, the gentlemen of England took up the notion. The best engravers on copper and steel were employed, up to the end of the last century, in the production of elaborate decorations — always embracing a coat-of-arms — for individual book-marks. It was the fashion. Pepys had at least four different designs, two of them bearing portraits of himself. Nearly every man who could support a private library made haste to

secure a book-plate. And the cost of them was about the same as now; witness this letter from a prominent engraver of the "Chippendale" period. This letter was unearthed by Mr. Albert Hartshorne, and contributed to the third volume of the *Ex Libris Journal*:

Rev. Sir,—

	£	s.	d.
I have sent you 800 Prints of Arms at..	0	10	6
A neat Seal double Arms.....	1	10	0
Copper plate ditto.....	0	12	0

I hope, Sir, the things will answer your Expectation, according to my Endeavours; I have done but 800 because you seemed in doubt whether you should want quite 1,000 at present; if you have any further Commands, shall take great care to please, being with all due Deference, sir,

Your very much obliged humble servt.,

WM. STEPHENS.

Cambridge, 16th Sept., 1754.

In those days, you observe, the artist and engraver dealt directly with the customer. But at the beginning of our own century the engraving stationer came into

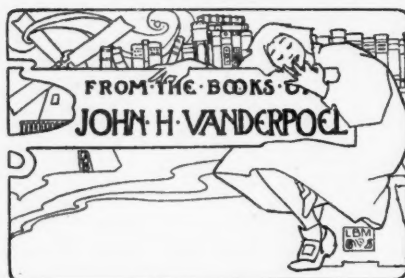


Harry Stacey Benton.
BOOK-PLATE.

the field, and with the entrance of the middleman — as in all similar instances — the craft began to decay. The stationers were bent on squeezing out a profit between the artist and the customer; hence the price went up, and the artist, no longer free and no longer allowed to sign his work, betook himself to other fields. So, until



Beulah Mitchell Clute.



Beulah Mitchell Clute.



Grace M. McClure.



Harry Everett Townsend.



Walter J. Enright.



Artist unknown (woodcut.)



Myrtle Jean McLane.



Beulah Mitchell Clute.



Will A. Dwiggins.



Walter J. Enright.



Harry Everett Townsend.



Frank B. Rae, Jr.

the invention of photographic processes for the making of printing-plates, the custom languished.

When the zinc etching was invented, and Edwin A. Abbey left off working with a point on blocks and began to give out the marvels of his earlier penwork; when Vierge had commenced to delight the world with his miracles in the freer medium; when the great artists began to realize that there was a field, even for them, in working on paper; and when the tyranny of

Any engraving shop will make you a book-plate, and may even turn out a technically creditable design, but it is scarcely to be supposed that you will fancy the product if you know what it ought to be.

With a great number of designers making plates for a great number of people — and not all the designers of startling originality, nor all the patrons discerning it — it was inevitable that types of subjects should creep in. So we have thousands of old gentlemen in



Will A. Dwiggins (woodcut).



John C. Johansen.
BOOK-PLATES.



Harry Everett Townsend.

the wood block was ended, a new impetus was given to the allied graphic arts. To be sure, the fine old craft of the wood engraver fell from its lofty place; but there have been compensations.

The process block stirred the interest in ex libris as it had not been stirred for generations. It made possible at once the reproduction of intricate and ambitious decorations at slight expense. Capable designers were not lacking, and the task of drawing a characteristic and beautiful thing for a friend appealed to them strongly. Especially was this true in America, where the armorial plate is often impossible or affected. The woodcut plate had been consistently armorial; the copper and steel, being mainly of English make, had embodied heraldic design. For America little was left until the zinc etching came. Of course, many Americans have crests — all fashionable stationers and many dry goods stores provide them — but the book-lover is not usually the sort of person who patronizes this line of the stationer's trade. The pride of race among us may work strange manifestations, but it seldom disturbs our decorative artists.

Now, in the nature of things it could not be expected that the results of the new vogue would all be good. Many people fell to designing plates, and it is possible that some of them were not competent. Besides, they did not all understand exactly what was to be desired.

thousands of libraries, reading thousands of musty old books. This is the most common type; it is the most elementary idea — the first to suggest itself to the pseudo-bookish mind. When that library interior with a figure was first done is a mystery — the original artist was probably dust when Praxiteles drew.

And since that time the sequent myriads have set it forth with fresh, unwearied confidence. Let impre-



Alberta Hall.



Walter J. Enright.
BOOK-PLATES.

cations rest upon the ghost of him who first wrote Ex Libris on that time-honored stunt, and called it a book-plate. Also on the last man to do it, although the example of the ages is before him.

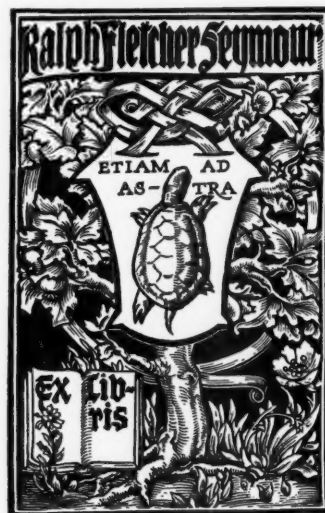
Next in staleness to the reading gentleman with the books, is the plate founded on the twelfth quatrain

of Omar. So we have many volumes of verses underneath the bough, accompanied by jugs of wine and loaves of bread. Usually the Persian's beloved "thou" is imaged behind the tree. This type is better than the other for one reason: being out of doors, greater variety is possible in the background. But just why these oft-repeated themes should be thus harped on, is, to me, inconceivable. The artist's excuse is usually that the patron desired the thing.

To consider what a book-plate should be, we must look at its purpose. And herein we find it worthy. It is more than a watch-dog or a lock on a library door. It is intended for a mark of identity for one's personal property — perhaps one's most intimate possession. A stranger, opening a book to an *Ex Libris*, is at once made aware that he has in his hand a living thing which some one values highly; the design tells him what manner of man the owner is — which if he like, the book beckons him. If the plate offends, he may be sure that the book commands only his respect, and the careful identification of the owner is a warning.

Further, and to speak more particularly, the design should possess positive merit, and a feeling for beauty; whether the beauty be that of a rose or an oak, a detail of my lady's gown or a cathedral dome — whatever the manner of beauty be, should depend upon the owner. For the thing in theme and treatment ought to be personal — yet subtly so, because we do not want ourselves diagrammed for every careless eye. Then, too,

at best. Make it not too impressive — for we never know what a man may come to to-morrow, and a lofty scheme of decoration may not fit your man when he next changes his profession. Nor should the notion be ultra-romantic — that sort of thing will cool in him



Ralph Fletcher Seymour (woodcut).
A BOOK-PLATE.

with time. Find the best poetic chord in him if you can and strike it boldly, not forgetting that humor is the light of our iterative days. But, perhaps this prescription demands of the apothecary an intuition which, in some cases, is more than human.

Written for THE INLAND PRINTER.

UNPROFITABLE LINOTYPES.

BY WILL J. ROHR.

HUNDREDS of owners and thousands of operators on the Linotype possibly may glance at the above heading, pause for an instant, and then remark: "Who ever heard of a Linotype being unprofitable?"

Then, on the other hand, there may be owners and operators who may pause and read. To those who are interested and are endeavoring to obtain the best results along with capacity, the above caption may hold sufficient interest to warrant the reading. That there have been, and that there will continue to be, unprofitable Linotype machines, is as certain as that the manufacture and use of them will continue. Why should this term be applied to the greatest invention of the age? Is it but the dregs that remain of bitter experience, or is it the idle vapor of one that may have gazed on from afar?

Without going into the motives of the purchaser, it will be assumed that the prime reason which actuated him in placing one or more machines in an office already established or just to be established, was the claims put forth by the manufacturers that it would save cost in composition, increase the output, and



Bertha E. Jaques (etching).
A BOOK-PLATE.

in seeking the characteristic, the artist should forget all the standards of realism, because the finished product must be pleasing to the owner. And people prefer to be judged rather by their aspirations than their portraits.

The actual matter of the design may be simple, but its beauty must never fade. Hence, the idea should be one of refined suggestion rather than clear illustration. Too complicated a symbolism should not be employed, especially if the design is made to suffer for it. Wit can well be omitted, for wit is a transient joy

enable the purchaser to have a new face on type for each and every issue of his paper, or job to be placed in type. Now, the claims made by the makers are true in every sense. Upon whom, then, does the responsibility fall for making them unprofitable?

The machine or machines are installed, a machinist secured, experienced operators secured, if possible, and the undoing or making of the claims of the manufacturers proceeds.

The machinist put in charge may be a skilled workman, the men at the keyboards experts, and still results are not satisfactory. Why? Ah, that is the point in question. Why? In the first place, the advent of the machines placed new responsibilities upon the shoulders of an already heavily laden proprietor. Matter is placed in type with so much rapidity that a grand hustle is made to keep them going. Much money is invested; they must not lie idle for an instant. Customers, both old and new, are admonished to have copy ready when the boy calls, or that proofs must be returned at once, as the machine is being "held" for corrections or alterations. Some one slips a cog, the proprietor grows anxious, begins to fume, grows irritable, and then decides to put on something else.

Irritated to a degree, he forthwith rushes to the machine room, his face flushed and nerves strung almost to a tension of snapping. There he discovers one or more operators calmly awaiting the movements of the machinist, or instructions from the office. In comes the proprietor or foreman, with the inevitable result that in less time than it takes to tell it, the machinist and the operator have become inoculated with the virus of irritability, and the downfall of the maker's claims begins. After the inoculation, the machinist is, so to speak, "up in the air," while the poor operator has gone still further, and is vainly trying to collect himself sufficiently to touch the right keys. The proprietor or foreman observes his actions, and, if the operator is employed by the hour, he is accused of being "touchy," and trying to delay proceedings. He overhears remarks made as to his competency; his ability is questioned; he may become surly and indifferent; it matters not, the damage has been done. With his nerves on the verge of collapse, the machine "cutting up," he murmurs to himself, "What's the use?"

Under the aggravation, accuracy and speed go by the board, and the first step to make the machine unprofitable is taken.

Then the second comes in quick succession. Proofs contain too many errors—machine and otherwise. Recrimination follows recrimination, until the episode ends by the proprietor telling the operator that his work is unsatisfactory, and it becomes necessary for him to look elsewhere for work. His place is readily filled with one not quite so fast, but who comes highly recommended as to his ability to give results. At once he is told that Mr. Soandso had proven to be a very

poor operator; that so much would be expected—no more—and that a clean proof was essential, as time could not be wasted to correct matter once set.

The very next morning the breakfast of the foreman or the proprietor may have disagreed with him, or perhaps he had lost a few dollars in a friendly game the preceding night, and then mayhaps the car or his carriage delayed. Irritable to the verge where control over self is almost gone, straightway he makes for the place where the machines are that should have, during the night, earned enough to reimburse him for his ill luck, or that there was work promised to be ready for



WHITEWATER FALLS, SAPPHIRE, IN THE APPALACHIAN NATIONAL PARK REGION, NORTH CAROLINA.

delivery that morning. Upon investigation he finds that something had contrived to restrict the full capacity of his machines. Then he at once proceeds to play upon the nerves of the machinist and operators in a loud and faultfinding voice, the upshot of which is that he is informed that there is a situation to fill. Another man is secured, not as good as the last, for the place is making a reputation for itself. Good men will not throw over another position to work for old man Wantoknow.

Unable to comprehend that accuracy and speed are only acquired with practice, and then under conditions

congenial, he taunts the new man with "laying down," informing him that Soandso used to do so much per day. If irritable the first few days or weeks, the foreman now seems to have reached his limit. The machines, under the careful and tender taps from a hammer in the hands of an excited and overworked machinist, begin to "buck," and unprofitable again receives another boost.

"Yes," writes the factory, "the machines will set anything which has italic, caps, small caps, bold-face, or any style face cut or stamped on matrices." Straightway a proprietor takes a job that carries all the combinations which the ingenuity of one inexperienced in preparing copy concocts, and at a price, which one proprietor has taken, that would cause him to lose



THE ORIGINAL "IN BED WITH THE GRIP" PICTURE.

From photo by R. R. Sallows, Goderich, Ontario, and shown in the January issue. (See opposite page.)

as much per day as would pay his help and leave a profit. He sublets it to the owner of the machines, who in turn expects the poor operator to slam the mixed matter through the machine at the same rate that he would straight matter.

Again he accuses the slower man of laying down on him. Other operators he can not procure. He has made a reputation for himself and his office. Blame the machine; it can not talk back.

To the proprietor, or to the men who rent typesetting machines of any and every description, the following is offered, not without the statement, however, that it is volunteered and gained from observations made in many offices, both in existence and from others that are no more.

First, take more than a monetary interest in the working of your machines. By this is meant, consider under what conditions they are being run; whether the machinist is giving proper attention and care to them; whether the operator has noticed any peculiarities of the machine that may tend to retard him in his work. Make the operator feel that you have some other interest in him besides paying a salary (not earned) or venting your temper in his hearing.

Second, when trouble is thick and everything seems

to go wrong, keep away from your operators; they are no more than human, and the very nature of their work tends to keep their nerves strung to the snapping point.

Third, give them credit for being honest men until proven otherwise, and then take only such evidence as comes under your personal notice, or upon proof that is absolute.

Fourth, and last, believe every word the makers of the machines tell you; but, on the other hand, do not expect your watch to run without winding.

Written for THE INLAND PRINTER.

SOME HERETICAL REMARKS ON PUNCTUATION.

BY F. F. HELMER.

AT one time, so I understand, there was no such thing as punctuation; there was not even spacing between words. This was away back in the days when they had to economize the surfaces they wrote upon, and often erased a whole book in order to write another upon the same pages. This habit of crowding words together long continued, and I make a guess that when punctuation marks were introduced they were made as small and inconsequential as possible in order not to force space unduly, and also, inasmuch as the human mind so clings to sentimental considerations, in order to disturb as little as they could the accustomed appearance of manuscripts.

Of course we all recognize in the old style of letters, whatever language we may examine, the influence of the scribes' desire to fill their pages of manuscript as closely and as beautifully as possible. There were so few books that ease of reading was no consideration; the pleasure of reading was the aim — to give esthetic delight through characters so graceful, so rich and beautiful that, reading and rereading, the learned man might find more and more pleasure in the studied form as deeper and deeper, at each repetition, the preserved sentiment of the text sank into his memory.

There was no consideration for the eyes. Oculists had not been invented. Embellishment was the means of gaining glory in typography, and legibility waited. Punctuation came when men got to reading so much that they could not be bothered to guess at the terminations of words and sentences. They asked that little sign posts or something should be placed along the highways of literature, so somebody invented these signs, the proper use of which makes us to scratch our heads at this very day. God bless the Duke of Argyle!

Points were set to designate the full stops and the various wayside resting or breathing places. Their assistance to literature is evident, for even in a new work one is given warning as he runs along, where he shall turn and how he shall save himself in order to come to the end in good breath. Our understanding of a book or an article is greatly assisted by its division into paragraphs, sentences, clauses; and our speed of comprehension is augmented, a consideration of utmost

importance in this day of many books and shortness of life.

In the last century — how long ago that sounds — there was for a time among printers such a strict adherence to the use of these marks that a title-page or any detached matter in "display" could not be set without the construction of some grammatical theory that would allow the placing of points all through it. These interfered with the justification of lines and gave a ragged appearance to the matter, owing to the disproportion of the adhering periods and dangling commas to the full-grown letters of the other lines. But punctuation was not to be trifled with. There was a superstitious dread that forbade the omission. How-

same end? This would of course spoil the beauty of the page judged by the canons of ancient manuscripts and early printing for there would be all sizes of white holes in the black or grayish type form lying within the page margins but it would likely increase legibility if not immediately at least after we had had a little practice. It would throw into relief groups of words or even sentences that we would be able thus to more quickly recognize so coming more into the habit of reading by phrase.

There are times when a writer or proofreader struggling with the punctuation of a sentence feels that there is a great gap between the values of the semi-colon and the comma or of the comma and no comma



"I'VE GOT THE GRIP, TOO."

The above illustration was made from seven half-tone prints cut from different numbers of *THE INLAND PRINTER*, and arranged by W. R. Wight, of the Journal Company, Hancock, Michigan. While some of the figures are slightly "out of drawing," to use an artist's expression, the picture as a whole is amusing. A miniature reproduction of the original picture is shown on opposite page.

ever, some courageous heart began it, and many leading typographers to-day dismiss the marks wherever they can. Typographical orthodoxy is shocked, but perhaps the shock will bring a vivifying effect to the practice of punctuation.

The fundamental idea of this art of sign-posting printed literature is to make reading easy and meaning unmistakable. We have arbitrarily given to the period, colon, semi-colon and comma four measures of authority by which they are privileged to stand in the way and hold the reader's thought and tongue. By this means they separate sentences, then internally divide and balance the parts according to their relations.

Suppose we take four measures of space instead of four arbitrary signs? Would we not accomplish the

In punctuation by spaces the proportion of these could be so adjusted to the sentence that all values of required division could be met and the sentence be saved from the present alternative of a steeple-chase over commas and semi-colons or a long blood-bursting straightaway course.

I do not profess that I have gone into this so thoroughly that I have a complete method to propose. I would merely beg the privilege of making the suggestion for others as well as myself to further consider. If this is not disdained it will be strenuously opposed? Don't you hear the bees hum? And I will be stung beyond further speaking. But perhaps out of the humming there will be a swarm for a new hive of workers. At all events there is no great harm in

shaking up the matter even if we all go back to the same places

It is evident that a few marks are essential. The interrogation point I would use before as well as after the interrogatory sentence or expression. Exclamatory sentences might be capitalized. We Have Indeed Learned a Thing or Two from Advertisement Display Parenthesis would better be set in italics which really being of a lighter and more condensed face than the roman find proper use in a subordinate instead of a more emphatic position. The typography of the Bible shows italics in their more proper use and on the authority of this venerable standard we can reasonably dispense with the ugly and awkwardly managed quotation marks and where parenthetical remarks such as he said occur within a quotation let that be put in a parenthesis where it belongs. To-day such phrases are wrongly given a standing so superior to the matter quoted that the quotation has to be broken to allow them place so great is the undeserved position accorded to these remarks usually read in a lower voice exactly as we read the contents of a parenthesis.

The foregoing then is my first heretical remark on punctuation, being a suggestion that takes no cognizance of the ancient and honorable origin of the art, but strives only to see if certain changes will not bring greater benefit out of this necessary accompaniment of literature.

If however the suggestion of spaces does not meet the pleasure of those who still look for improvement here is a second proposition. Let us have larger signs. Let us use florets of sizes proportionate to the powers now bestowed on period colon semi-colon and comma. Florets have often appeared of late like raisins in buns in the publication of small things brochures and magazinelets. The effect is not altogether bad if you do not cling too tightly to the idea of a monotone in the page form. Why not accept a series of florets for punctuation marks. With these set out upon the page we would be able to get the lay of the land as from a hilltop.

This would be a great help in the reading of poetry for our present setting of verse is very bad.

This remedy first came to mind one day when I was reading a bit of Wordsworth's Excursion, the type was a trifle small and the punctuation marks being tucked like modest violets under the shadows of the letters made me miss the meaning of many a line so that repeatedly I had to go back and thus lose pace with the stride of the Excursionist.

Having fallen behind the poet who I could see was going on over the countryside without me I sat down by the way and decided as an excuse for my slowness to find fault with something. Why should we be compelled to strain our eyes for evidences of the path when we want to be gazing at tree-top thoughts or keep our eyes on the great looming mountains of argumentative conclusions we are approaching. It is a

situation like that of the bicyclist who while riding through a beautiful country must keep his eye on the stones and ruts of the road.

In printing poetry, the first letter of every line is capitalized for the sake, I suppose, of gaining beauty. A capital otherwise would indicate the beginning of a sentence, unless we recognize it as a component of some proper noun. Here we are not helped in the recognition of a new sentence by the sign of a capital letter following a considerable space, but must give more than usual attention to the tiny marks of punctuation where involved construction and poetic license lay innumerable pitfalls about our way. Indeed, this little mark (.), the full stop, will hardly stop one at all after his eyes have been focusing upon letters or words which are comparatively huge. Naturally the arrangement we have for printing verse deprives us of the greater part of our punctuation helps; and this curious idea of capitalization encourages poor readers to regard every line as practically a sentence, and develops or helps to develop the sing-song rendering of the lines which is all too common.

Let us experiment on a few lines from Wordsworth:

In days of yore how fortunately fared
the Minstrel wandering on from hall to hall
baronial court or royal cheered with gifts
munificent and love and ladies' praise
now meeting on his road an armed knight
now resting with a pilgrim by the side
of a clear brook—beneath an abbey's roof
one evening sumptuously lodged the next
humbly in a religious hospital
or with some merry outlaws of the wood
or haply shrouded in a hermit cell
Him sleeping or awake the robber spared
he walked—protected from the sword of war
by virtue of that sacred instrument
his harp suspended at the traveller's side
his dear companion wheresoe'er he went
opening from land to land an easy way
by melody and by the charm of verse.

To test the former suggestion—the use of spaces—on this same problem of the printing of verse, here is a bit from Robert Browning, that master of intricate expression:

The tent was unlooped /
I pulled up the spear that obstructed and under I stooped /
hands and knees on the slippery grasspatch all withered and
gone /
that extends to the second enclosure I groped my way on
till I felt where the foldskirts fly open Then once more I
prayed /
and opened the foldskirts and entered and was not afraid
but spoke Here is David Thy Servant And no voice
replied /
At the first I saw naught but the blackness but soon I descried
a something more black than the blackness the vast the
upright
main prop which sustains the pavilion and slow into sight
grew a figure against it gigantic and blackest of all /
then a sunbeam that burst through the tentroof showed Saul

Thus you have suggestions of two extremes; one, to let open spaces of greater or lesser size indicate the



Photo by R. C. McLean, Chicago.

MOONLIGHT ON LITTLE TRAVERSE BAY



Photo by Crosby Bros., Paulding, Ohio.

GOO-GOO EYES

Border design by V. Germann, New York.

functions of punctuation; the other, to accomplish the same with ornamental forms, all heavier than individual letters. The former is fundamentally a grouping of parts, together with necessary pauses, effected by giving the eye a more or less amount of unfilled space to travel between groups, like the running sheet of a piano-playing instrument between perforations. The latter method plans to enlarge signs and change them to a heavier character, essentially different from the letters, making them so evident to the reading eye that no close scrutiny may be necessary, but an impression may be gained of their value (out of the corner of one's eye, so to speak), before coming hard against the mark.

Written for THE INLAND PRINTER.

GET RID OF PROFIT-KILLERS.

BY CHARLES H. DARLINGTON.

MOST employers, when their balance-sheet fails to satisfy them, think first of reducing the salary figures. It is a fatal mistake. Low-priced help costs more in proportion to output of work than skilled, expert work. Aside from doing less work in a day, it does it in less acceptable shape, and it necessitates closer and more detailed supervision—a far more costly item, even though the employer himself furnish the supervision. The time he spends directing details could be far better used looking up new business or keeping his bills collected close enough to insure a bank account ample for business needs.

Take a one-man office for illustration, with business enough on the books to keep him busy with occasional pushes of overtime; and yet no satisfactory profits. Fifteen dollars Saturday night pinches. The employer can get a half-fledged, two-thirds grown boy for \$6, and does it—\$9 saved. The first thing he finds is that he is tied to the office. Not a job, even a hundred postal cards, can be run off until he has passed on the proof. Every line of type, one may say, has to be suggested by him. Work drags, orders are not filled, and at length he finds it absolutely necessary to put on another \$6 chap.

And right here nervous prostration begins. Script type gets on the press against a full-form blanket, and goes thence to the hell-box—or might as well. Rule is turned and scoured about over the stone until its face is ruined. Dead forms lie about, the lye-pot coats over with dust, paper packages are broken into and thrown about, gauge pins and quads and grippers “happen” to strike the form, etc., and the boss strives to be everywhere and do everything at once, and among it all to evolve his customers' orders and get together that \$12 for Saturday night. He is saving \$150 a year by all this.

I know an office run on something like this plan, with fairly good help, employing several workmen. A lye-can is never known there. With a ton or two of type in hundreds of good-faced fonts, there are not quads to set up the half. Stones and type-boards are full of dead forms or reserve matter, and the composi-

tor pulls for quads or sorts until the wreck falls to pieces some day as pi and is finally distributed so. Hustle and jump are the rule, but there is not less than two hours of lost time daily for each man—40 cents, \$2.40 a week, or \$14.40 a week for six. Overtime to all hours of the night follows in busy times, with the result of jaded, spiritless workers the day following.

I know another office—a one-man affair—where leads are cut to picas, rule is adequate and kept in case, where there are ample supplies of quads, slugs, wood furniture and metal, where the stone is kept clean and dead forms go from the press to the lye-pot and sink and thence case; where the material that is needed is on hand and in proper shape for instant use; where the workman has only to reach for what he wants and drop it into his stick. Commercial forms grow like magic under his fingers.

The right thing for that man to do who discharged his skilled help and hired two boys, was to get rid of his profit killers.

Arrange the workroom so as to make the fewest steps answer. Every step costs the employer money.

Provide abundance of that class of material which goes to make up a form, but which does not print—quads and furniture. So he will save “pulling” and pi. Pi costs more to distribute than straight lines of type.

Install a lye-pot and insist on its use. So he will obviate filled letters, picking forms and many delays on the press; and the press coins all the income the owner gets.

Have a handy place for everything and adopt an inflexible rule that nothing shall be laid down except in its place. One loses no time then in guessing where to find what he needs.

Replace worn-out rule and type as fast as possible with new. Old material costs the owner more in time spent in make-ready than new will cost to take its place.

When the workman can make one motion add the piece he wants to his job, when he can lock that job up on a flat stone with a couple of turns of his wrist, when he can drop that in the press, add a new sheet or two to his tympan and start up, then the worst profit-killer of all—overtime—will be done away and the employer will make money and have peace. He can look up more business and find that there is time to handle it.

Under such conditions a first-class workman could handle \$50 or \$60 output of commercial work in a country office, whereas it would puzzle the two boys and their boss to turn out \$25. The difference lies in getting rid of the profit-killers.

ACKNOWLEDGES ITS HELP.

I do not want my name to come off your books. It shall stay there as long as I live—unless I go “broke.” I am more indebted to THE INLAND PRINTER than to any other one source of information for what little excellence I have attained in the craft.—A. Vyrde Ingham, *The Republic Press, Geneseo, Illinois.*



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BY JOHN H. FARRELL
ASHVILLE, N.C.

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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

One year, \$2.50; six months, \$1.25, payable always in advance. Sample copies, 25 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and seventy cents, or fifteen shillings four pence, per annum, in advance. Make foreign money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space. THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all news-dealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phoenix Works, Phoenix place, Mount Pleasant, London, W. C., England.
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RATHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
SOCIETA DELLE MACCHINE GRAFICHE ED AFFINI, via Castelfidardo, No. 7, Milan, Italy.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
HERBERT BAILLIE & Co., 39 Cuba street, Wellington, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipzig, Germany.
A. W. PENROSE & Co., 44 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSON, 10 Ponarny Per Nugol, Officerskaja, St. Petersburg, Russia.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

COURTS of arbitration, for the settlement of disputes between employers and employees, will not be satisfactory to workmen unless they have a full representation of their own choosing.

THE typographical union was unable to satisfy the pressmen in the matter of representation, and now the pressmen are unable to satisfy the assistants' and feeders'. If organized labor is to advance, it must have confidence in itself. Disorganized organized labor is a menace to every one concerned.

THE emphatic assertion is made by a writer in *The Typographical Journal* that the interests of capital and labor are NOT identical. Logically, they should be, but selfish policies and retroactive manipulations are responsible for a division of interest. This is possibly what the *Journal* writer meant, but he does not say so.

THE American Newspaper Publishers' Association has made contracts with the typographical union, the pressmen's union and the photoengravers'. The directors have considered the conditions confronting them and have taken a business-like way of obtaining assurance of the uninterrupted production of the newspapers in the association.

ANNOUNCEMENT of the awards made for "Suggestions for Improving THE INLAND PRINTER" (see page 530, January number), will be found elsewhere in this issue. The names of the prize-winners in the discussion on "What a Printers' Salesman Should Do and How He Should Do It" (see page 692, February number), also appear in this issue.

LACK of confidence is the root of much trouble in the printing trades. The employer is skeptical of the representations of his competitor. The journeyman distrusts the employer, and the employer reciprocates. The workman distrusts his fellow workman in the allied trades. Discussion of grievance and the proposal of remedies for the bettering of conditions are carried on, but each disputant carries a metaphorical axe.

WHEN one has occasion to make remittances of small amounts by mail, the old "shinplasters" are sadly missed. Stamps are not always acceptable and are unsatisfactory for obvious reasons. The Association of American Advertisers, a large proportion of the membership of which consists of patent medicine concerns, is taking active steps to press upon Congress the post-check currency plan, and has established a bureau at Washington for the advocacy of the new system. There is much truth in the assertion of the association that, "with convenient mailing currency in the hands of the people, subscribers will multiply and advertisers receive better returns for their announcements in the press."

OUR NEW VOLUME.

WITH the April issue THE INLAND PRINTER begins its twenty-ninth volume. Started in a small and modest fashion in 1883, it has gradually increased in size and quality until to-day it is the acknowledged leader of the printers' magazines. No publication is looked upon with more favor by those in the printing and allied crafts. None has a wider circulation. In the six issues of THE INLAND PRINTER ending with March, subscribers were given 1,002 pages of reading matter, illustrations and advertising, to say nothing of many special inserts, all of immense value. A glance at the index bound in that number discloses an array of articles worth many times the subscription price. The volume just opening will contain even more than volumes that have preceded, and will be of greater service to readers. The best way to secure every number is to subscribe. Do not depend upon buying issues as they appear. Have your name placed upon the list and then you will receive each issue as it comes out.

A CONTINUOUS "PHOTOENGRAVERS' NUMBER."

IN October, 1900, THE INLAND PRINTER issued what was called a "photoengravers' number," in which were presented many very excellent examples of the engraver's art. Although that edition was put out under the above title, contained several articles pertaining to late achievements in the line of engraving, and was a wonderful accomplishment pictorially and editorially, it is also a fact that *every issue* of the magazine is in a measure a "photoengravers' number." The present one, for example, has a larger showing of colorwork than the number referred to; indeed, it has more work of this character than all the other printers' publications. And this, too, in spite of the fact that its edition is so large as to make the printing of these sheets a matter of no small expense.

The ordinary three-color half-tone process is represented by several unusually fine specimens; in the duotype or two-color process two very excellent illustrations are shown; and in the "grainotype" process, in which three-color plates are produced without the use of a screen, one sample is presented. In addition to these are to be seen a "grainotype" plate in black only, half-tones in black only, half-tones with tinted backgrounds, and half-tones run in the new "double-tone" ink, the latest fad (if it may be so called), whereby a two-color effect is secured in only one printing. These half-tone illustrations are made from various copies — photographs, pen drawings, wash drawings, and even from other half-tones, so that the student interested in pictorial work will find abundant opportunity for study and improvement in these pages.

Going still further, the advertisements of the engraving houses are valuable lessons in themselves, exhibiting, as they do, modern ideas in designing and

platemaking. A photoengraving department is also a regular feature of THE INLAND PRINTER. It appears not alone in this issue, but in every issue of the publication. In this department is published the latest information regarding the reproductive processes, and through it the engraver receives a knowledge of his art obtainable through no other source, and has, at the same time, a medium whereby he can impart useful methods to others in the craft, should he so desire. The covers of the magazine, which are changed every month, are also valuable aids in illustration and color-printing.

While none of the regular departments will be omitted or any regular features left out, the May number, the second issue of the new volume, will also be a "photoengravers' number." In it will appear many three-color inserts and other illustrations, as well as the attractive advertisements of several engraving houses that could not be got ready for the April number.

Many subscribers take THE INLAND PRINTER because of its enterprise in this direction, and advertisers desiring to reach the purchasers of printing plates patronize the publication because it so thoroughly and completely covers the field. They know their profit lies in using its pages, rather than those of organs that make but feeble attempts to imitate THE INLAND PRINTER's original methods.

UNWARRANTED EXTENSION OF CREDIT TO PRINTERS' CUSTOMERS.

WRITING to THE INLAND PRINTER on the subject of credits, Mr. F. W. Thomas, of Toledo, Ohio, says that printers are a trusting lot and they generally run a trusting business; but as trusting often leads to busting, it is a subject that deserves most careful attention.

While some large concerns in the printing line have regular credit men, and handle their credits with the same business sagacity that is exercised by manufacturers and dealers in other lines, it is only too true that the most of printers, especially those running small or medium sized plants, are so solicitous to get every order that is offered, that frequently they give scant attention to the customer's ability to pay.

The individual losses so made are seldom large, but they foot up a surprising aggregate in a year.

Credit is a favor.

Especially is this true in the printing business. The bulk of the cost of every job has been paid in wages, probably even before the bill has been made out. There is no sane reason why payment should not be expected immediately on the delivery of the work. But custom has foisted upon us that senseless bugbear of thirty days' credit, which too often drags on its weary length for sixty or even ninety days, and sometimes, like the brook, runs on "forever." And we have come to look upon this as the natural order of things and

make no effort to check it or to get cash, even when we could get it just as well as not.

We must admit that it would be a senseless bother to a regular customer to draw a check for each individual bill, and that it is only ordinary business courtesy to allow his bills to stand until the end of the month and collect the entire amount at one time.

It is wise also to allow two per cent discount to such customers for remittances *sent in* before the tenth of the month. Even this discount is somewhat a concession to custom, for there is no real reason for any discount on a class of work that consists so largely of labor cost as does printing, but the custom is established and business houses accustomed to securing cash discounts can not be convinced that printing is any different from other commodities. But this discount it is policy to allow. It should, however, be refused absolutely at any time after the tenth of the month and allowed only to regular customers who *send in* their remittances. It should be distinctly printed on the bills and statements sent to such customers, that this discount will be allowed only for remittances *mailed or sent in* before the tenth of the month following date of purchase, and in this way it can be made a means of inducing voluntary payments and of saving the time and expense of sending a collector.

No bill under \$5 should ever be charged, except to those customers having regular monthly accounts. It is an imposition for a transient or merely occasional customer to expect it. Conspicuous signs should hang in the office, stating that all bills under \$5 must be paid in cash. The time, car fare and clerical work necessitated by the charging and collecting of such items is frequently in excess of the profit on the work.

Cash in advance for small jobs should invariably be insisted upon from all strangers; and on larger orders, cash in advance or satisfactory references should be demanded, and if references are given, no matter how good, they should be investigated before proceeding with the work. In asking for credit, a stranger is asking a favor, and it is legitimate and proper that he should be expected to prove his right to it before receiving it. If, on polite request to pay cash or furnish references, he objects, it is fair evidence of bad intent, and a loss of his order will be a gain.

The printer should make it his business to know the financial standing of all of his customers, nor should he permit himself to get rusty on the subject.

If the printer can get rid of the cost and annoyance of collecting small bills, and save the loss on that class of business, he will have gotten a long way toward eradicating the present evil of overtrusting.

Losses should not amount to more than one half of one per cent of total sales, but they will if the whole matter of credits is not closely watched.

Collecting of large accounts should be prompt and persistent. The small or medium sized office ordinarily should not have on its books, at any one time, more than the amount of one month's business.

I have said before, that credit is a favor. Printers need to have this impressed upon them, and they need to impress it tactfully upon their customers. Instead of, "Do you want this charged?" the printer should say, "You wish to pay this bill now, do you not?" Much of the present habit of charging everything could be avoided by tact in handling customers. Let your expectation and manner spell cash. Take it for granted that the customer intends to pay cash. Make him feel that credit is the unusual thing and has to be asked for, and many times he will pay cash, when, had your entire manner indicated that you did not expect cash, he would have said, "Mail me the bill."

Invoices should be made out and placed with the goods or handed to the customer when the work is called for. Failure to have invoices ready on time, though apparently a small matter, is responsible for the charging of many small items.

When any bill is charged, other than to customers who have regular monthly accounts, there should always be a distinct understanding as to when the bill is to be paid, and a note of same should be placed in the office tickler and followed up promptly when the time arrives. Let the customer feel that you have his promise to pay that bill at a certain time and that you remember it and expect him to keep his promise.

Indefinite credit is disastrous. "Short accounts make long friends." Do not be afraid of offending people by asking for your money. The man who has owed you for three months is more apt to go to another printer for his next job than to come to you. The very fact that he owes you will keep him away.

Years ago an ink salesman called on me, and when I asked him what terms his house gave, he said, "One hundred days." I asked him why they gave one hundred days when other firms gave thirty, sixty or, at most, ninety days. "Well," said he, "that is the customary ninety days and then ten days extra, so that if, for any reason, you can not conveniently pay the bill, you will have ample time to write the house to that effect and secure a further extension." That firm will probably get its reward in heaven. Such methods are more and more a thing of the past. The printer should not accept such terms, if he can get them, for they can only be justified by poor goods or exorbitant prices. He should never give such terms, or what is the same, allow people to take them, for the margin in his business will not permit of it. All mankind dislikes to pay for dead horses. An old bill is harder to collect than a new one. Don't let them get old. And, above all, when the inevitable happens, and an account does get decrepit, don't add to it. It is simply sending good money after bad. The man who will take offense at being made to pay one old bill, will be madder yet when you try to make him pay two old bills.

The great majority of people will pay their bills and pay them with a reasonable degree of promptness, if handled with tact and judgment, but there is a certain class who have no intention of paying anything,

and who go from shop to shop, taking advantage of the foolish secretive antagonism of printers among themselves, until they have held up every office in town. They spring the old story about the poor work done at other shops and, by a judicious mixture of complaint and flattery, and promises of "all their business," they lead still another lamb to the slaughter.

If there is an organization of printers in a city, one of its most profitable plans would be the mutual reporting of this class, so that, at most, the depredations of each such rascal would be confined to the first offense. The saving in the aggregate would amount to hundreds of dollars a year.

If there is no organization, it would seem as if the instinct of self-preservation would dictate immediate combination in this matter at least. Certainly no printer should object to reporting dead-beats to even his worst competitors, if he receives a like service in return.

In my own city I recall one such shyster who beat ten different printers, including myself, out of a total of over \$125. In this case I succeeded in having all of the accounts assigned to one lawyer and, through legal process, forced the debtor, a notorious dead-beat, able, but unprincipled, to pay the whole amount and the costs. It is a sad commentary on the lack of fraternal spirit among printers that, even with this striking example of what coöperation would do, a meeting of all printers called to exchange the names of other similar dead-beats, brought out representatives of but three, out of some twenty-odd concerns.

If this spirit of suspicion, this inane lack of willingness to coöperate could only be wiped out, the task of the credit man in the printing-office would be materially lightened.

I have always felt that this matter is the one thing on which printers could meet and combine without even the possibility of friction, and that a combination begun along this line would gradually lead to an acquaintance and consequent better understanding that would eventually enable the organization to take up the solution of more difficult problems with a more reasonable assurance of success. I sincerely hope that this suggestion may be taken up in other cities, and that it may bear better fruit than here.

The printing business is one of close margins. No printer can afford to lose five per cent of the amount of his sales in the expense of unnecessary bookkeeping, collecting, unjust discounts and bad debts, yet many of them are so losing that amount and more, and it is making a serious hole in their profits.

With close attention, some backbone and effective coöperation with other printers, this dead expense can be cut in half.

It is a very conservative estimate to say that the plans here suggested would, if thoroughly carried out, make an increase of at least one-tenth in the net profits of the printers in any city.

Are they not worth trying? And, I may add, don't

wait for the other fellows, but unlimber and go after them yourself.

Go and see each printer in your city; ask each one to prepare a list of all the people who have beat him, and to bring that list to a meeting of all the employing printers, where such lists will be exchanged and plans arranged for reporting future cases.

The simplest and best way for reporting these new cases would be for each printer to furnish self-addressed, stamped envelopes, which should be assorted in bunches containing one envelope for each concern, and a number of these bunches of envelopes given to each firm. Then, whenever a new dead-beat is discovered, the printer who makes his acquaintance should write simply that man's name and address on slips of paper, put one in each envelope in a bunch and mail them. It would be a further advantage if each firm were to be designated by an understood number and this number added to the slip. Then, if any printer receiving the slip desired further information, he would know where to get it.

With such a plan in vogue, the printing-office dead-beat would be very much "up against it," and the credit man could sleep secure.

GERMANY'S INDUSTRIAL PROGRESS.

PRINCE HENRY'S visit to the United States has stimulated interest in American affairs in Germany and reciprocally has awakened much curiosity and discussion of the present and future of the fatherland. "We have been able to show something of the commercial greatness of our country to the Prince, however hindered by overpowering social functions, and it may be that we have felt that the evidences of our vast commerce and material resources have been sufficient to back every vainglorious boast of superiority that our vanity might encourage us to make."

It is timely for us to consider the great strides Germany is making through the genius of her people for patient scientific research and the intelligent application of the results therefrom to the material welfare of the country. It is the common belief, writes Mr. E. H. Ozmun, consul at Stuttgart, that the commercial rise of Germany has been largely due to the results of the Franco-Prussian war, but while much is doubtless due to this event, the nation's capacities and aims must be gauged by looking further back than 1870-71. Technical education had its beginning in Germany long before the Franco-Prussian War, and the whole standard of education in Germany is higher than in either the United States or England.

Sixty years ago Liebig had fifty students working in his factory, and all of the German universities have had their own chemical laboratories since 1827. To-day, there are in German factories 4,500 thoroughly trained chemists, besides more than 5,000 assistants, whose brains are constantly at work upon the problems of improving processes, lessening cost of production, etc.

The sugar industry illustrates the practical applica-

tion which the Germans make of their educational system. In 1840, 154,000 tons of beet root were crushed, from which 8,000 tons of raw sugar were produced, showing about $5\frac{1}{2}$ per cent of raw sugar extracted from the root. Twenty years later, 1,500,000 tons were treated, which produced 128,000 tons of sugar, or about 8 per cent. Last year, about 12,000,000 tons were crushed, which produced 1,500,000 tons of raw sugar, raising the percentage to 13. This advance is due entirely to scientific treatment.

The production of dry colors, chemicals and dyes in Germany shows a corresponding increase in product and in dividend-paying capacity. Comparing the statistics of the dyeing industry of the year 1874 with those of 1898, it is found that, notwithstanding prices in 1898 were considerably lower than in 1874, the net income in 1874 was 24,000,000 marks (about \$6,000,000) and in 1898 was 120,000,000 marks (about \$30,000,000). The great increase of earning capacity is due largely to the constant labor of trained men, who, by application of their technical knowledge, have so cheapened production that they have succeeded in getting this trade away from the English, who formerly controlled it. Another illustration is found in the manufacture of artificial indigo, a chemical process for making which was discovered in Germany about thirty-five years ago. It was started with less than forty workmen, all told. It now employs over 6,000 men, and has a staff of 148 scientific chemists; and by placing this substitute upon the market at a very low price they have nearly ruined the natural-indigo industry of India.

The Germans have also discovered a method for obtaining ground slag from steel processes, which is used as a fertilizer; and England, although she produces as much steel as Germany, has become a good customer for this article.

The Krupp gun industry is another instance of this progress, too familiar to need description; but the latest is the discovery, by a German chemist by the name of Giebler, of a process of hardening steel which makes it, it is said, fourteen per cent stronger, fifty per cent lighter and one-third less costly than the Krupp, Harvey or Boehler steel. The inventor will not sell the secret of the process to any foreign manufacturer, but will retain it for the benefit of Germany. This, if true, will give this country an enormous advantage in naval matters; for, with a lighter hull, lighter machinery and lighter guns, a very much higher rate of speed can be produced for a given consumption of fuel, which means also an enlarged steaming distance.

A century ago, the English and French makers of scientific instruments were far in advance of the Germans. During the last twenty years, all this has changed. The value of the exports from Germany of scientific instruments for the year 1898 was about \$1,250,000—three times what it was in 1888—and the work gave employment to 14,000 people.

These are a very few of the many instances showing the close connection between the scientific edu-

cation of the German people and their commercial prosperity.

The conclusions to be arrived at from the foregoing are not so much academic as economic and practical. In Germany, a young man is called upon to decide, early in his career, whether he will take a classical or a scientific course. If he decides to take the latter, he goes into the "Real Schule," or lower scientific school, to be elevated thence to the "Real Gymnasium," or scientific high school, and thence to the "Polytechnicum," or institute of technology, which is separate from the universities. In this course, he has no Greek and only a moderate amount of Latin, but he has the sciences, engineering, mathematics, modern languages, history and a mixture of practical and theoretical training in various technical branches, with frequent excursions for the purpose of inspection of work in factories and public enterprises. The faculties of these institutions keep in touch with the manufactories, and when capable young men graduate, they easily find situations. This is also true of the technical high schools, of which there are twenty-four, which, likewise, have courses in engineering, architecture, drainage, irrigation, modeling, drawing, chemistry, modern languages, history, etc. The questions for the people of the United States are: Is our system of education as perfected as it should be? Have we sufficient scientific education of the best grade, and are our educational institutions in close enough touch with the manufactories to supply their needs? If not, are we not hampered in competition with our great commercial rival, which enjoys this complete coöperation?

The Imperial Department of Commerce and Industries has been of great assistance to the German manufacturer. It has been an intermediary between the educational and practical work, guiding the one, sustaining the other, and providing information to the manufacturer, first in beginning his industry, later in expanding it and finally in marketing his surplus.

We should not rely too much on our unrivaled natural resources in the struggle for foreign trade. No country can rest in fancied security. What is the cheapest and best to-day may be made cheaper and better by our rival to-morrow, with its human plant of half a hundred thousand trained scientific brains working daily and steadfastly.

INTERESTING PICTURES.

Artist H. L. Grant, of Oakland, is adding to his fame as an expert artist, and some of his productions have merited the recognition of the best publications of this country. A number of recent issues of *THE INLAND PRINTER*, published in Chicago, and a publication that ranks highest in illustrations and typographical make-up, has reproduced several of Mr. Grant's pictures in full-page illustrations, and they rank with the best of any we have ever seen in that superb publication. The January number contains two full-page pictures from Mr. Grant's studio, entitled "Gossip at the Well" and "A Touching Story," both taken from life, and depict to perfection two of Oakland's most interesting children, Master and little Miss Grant. —*Garrett Journal, Oakland, Maryland.*

Written for THE INLAND PRINTER.

A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. XXI.—DETAILS OF NEWSPAPER WORK.

IN the preceding article our study indulged in one expression of opinion, resultant from surprise and enthusiastic dissent, that seems to demand a complementary recommendation, more in keeping with the spirit of the assertion that the object of the study is not choice of systems.

Using a small initial for certain words was called absurd, meaning, of course, that the words should be



Photo by L. I. Dygert, Newark, N. J.

A LESSON IN ZOÖLOGY.

capitalized. Nevertheless, if editors, or any persons in authority, insist on having them otherwise, all that the proofreader can do is to follow instructions. Editors are no less likely than other people to have preferences that are not always logical or what most persons would call reasonable, and the absurdity noted may have had editorial origin; but it seems probable that the proofreaders who wrote the rules were the originators of them. A proofreader who is intrusted with the determination of moot points in style needs to be very careful. He will find that his footing is insecure unless he is able to give a real reason for each decision.

We might well extend our inquiry, even to exhaustion, in this particular instance, for it furnishes a crucial test. Evidently, the rules criticised are based on a supposed analogy. Scholars are not all of one mind as to the real value of analogical reasoning, but this seems to be a case where substantial agreement is assured. Analogy must be the basis of rules for guidance in such matters; but those who make rules should learn to dis-

criminate between real classes of word-forms, decided by principle, and the forms that are exceptional.

Correct practice might be simplified if we could adopt the French method of using lower-case initials for words derived from proper names, but English practice demands capitals, as every one knows. Exceptions to the English practice in this respect are very few, and restriction of them, rather than extension of the list through misapplied analogy, is far more consonant with regular language tendencies, even when we admit that restriction of the use of capital letters is also advisable. A reasonable question, worth an answer even from newspaper men, is this: Is it not wise, for many reasons, of practical economy as well as of mere grammar, to classify all usage categorically, and to preserve all of the established categories?

The error of the two style-books referred to could—and should—have been avoided by consulting the two latest and best dictionaries. In the making of the *Standard* and the *Century Dictionaries* capitalization was considered, as it has been in no other similar work, and in them no word is printed with a capital letter save those which the lexicographers intended always to be so written. Interest and instruction might be found in counting the words therein that are properly capitalized, but which would have to be otherwise under the two obnoxious rules.

Any proofreader, or any one else, who gives instruction to a set of workers, that words derived from proper nouns, but become common, must not be capitalized, may well specify every word that he wishes so treated. He will find that he can not make a very long list, although some such lists would inevitably include some terms as to which most persons would not consent to such treatment.

He could confidently write bowie-knife, boycott, china, and others (we will not pause to search them out now). He might be pardoned for writing unhesitatingly herculean, india-rubber, procrustean, and others; but it would have to be merely as a personal preference, if he would be thought to know the common mind on such matters, for many even now write, with reasonable support, Herculean, India rubber, Procrustean, etc. But he can not find an iota of decent support for such forms as brussels carpet, irish potatoes, venetian red, plaster of paris, etc.

We have made much of this, purposely, because it enforces a valuable lesson. Busy newspaper men should not be hampered with such senseless rules.

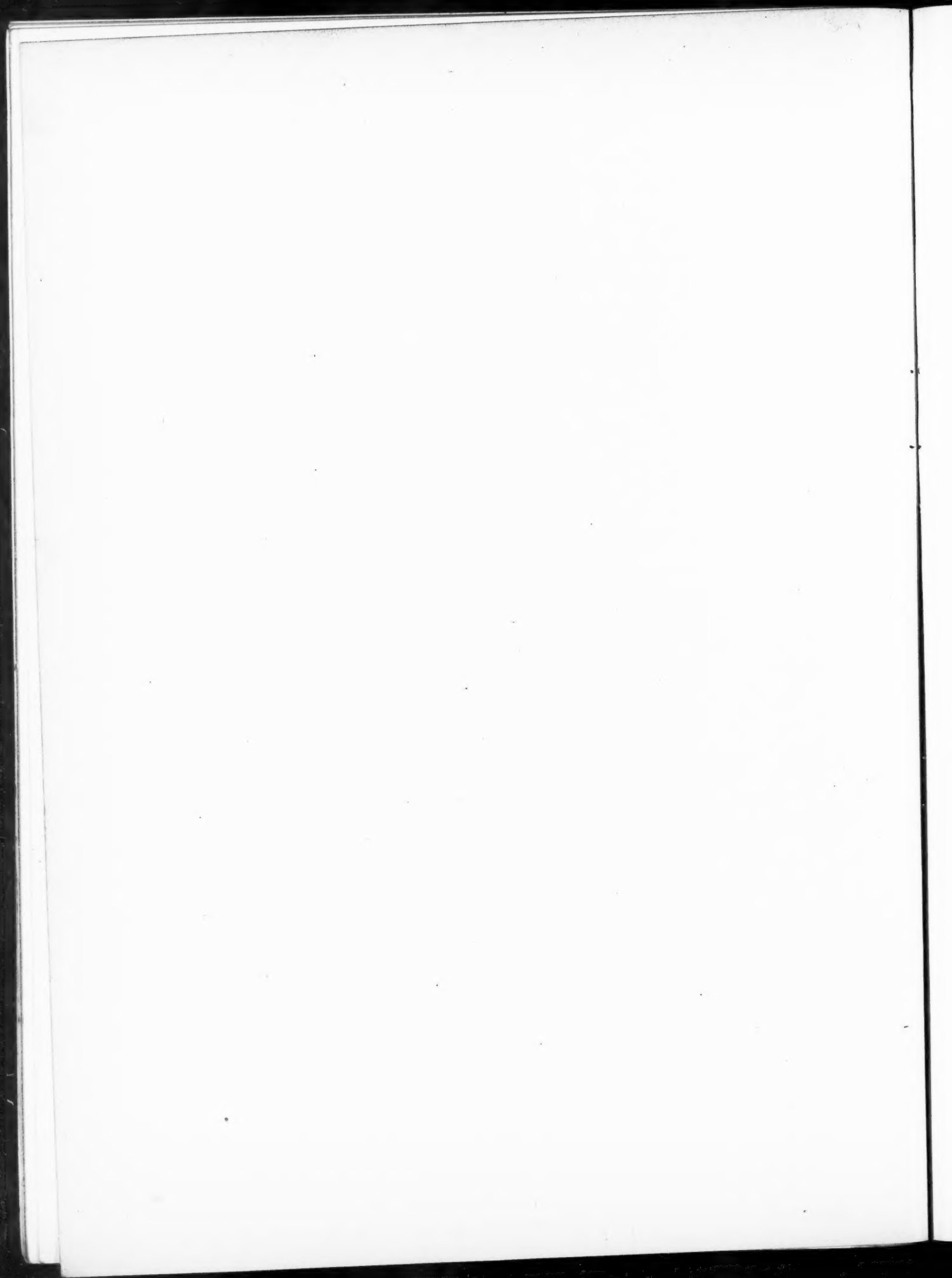
Per contra, all words that are capitalized, except personal or geographical names, are merely particular uses, with no reason for capitalizing other than the mere fact of such particular application. Some of them are universally recognized in these special functions, so unquestioningly, in fact, that they are unhesitatingly classified as proper nouns. Who, for instance, would write of the renaissance or the reformation (in their specialized senses)? Would any one fail to use



Photo by Oliver Lippincott.

A SNOW-STORM ON GLACIER POINT,
YOSEMITE VALLEY, CALIFORNIA.

Dustype Plates by
BINNER ENGRAVING CO., Chicago.
Reproduced, 10½ x 13½, for
Geo. Rice & Sons, Los Angeles, Cal.



capitals in Declaration of Independence, and similar titles? All such names are really common nouns essentially, but in the particular applications they are used as proper nouns, and in the case of those which no one questions it is well enough to call them proper nouns, just as if they never were anything else.

It is difficult to bring this matter to a focus, in connection with newspaper proofreading, because so much might be—must be—included in order to secure thorough comprehension of all that is meant to be covered. Enough to be suggestive must suffice for this study, mainly because it is not intended as a study of principles, or even of practice, but of conditions to be met in the proofreader's work. The point of most practical importance is that the proofreader needs not only to be master of a system, but will find urgent need of adaptability to various circumstances. He should be prepared with equal facility to determine for himself, systematically, when called upon to do so, and to adopt and apply all sorts of editorial vagaries on occasion. Variety of practice will surely present itself to one whose place of employment varies.

It would be difficult, if not impossible, to find a newspaper that shows real uniformity in capitalization. It may be that real uniformity is unattainable. No doubt can be possible, however, that the nearest approach that can be made to it is desirable. This is especially true in the point of always treating every occurrence of any one term alike—capitalizing sometimes and not at other times should be avoided, much more than it is.

Our study of this detail of newspaper work began by citing three forms for one name. Undoubtedly each of the three persons who set these styles—some one must have done it originally in each case—thought that his way was the right way. Many more instances of disagreement might be adduced, and in some of them it would be very hard to prove that one form has really any more support than the other in usage. A few may be useful as groundwork for independent study.

Geographical names of certain kinds, and somewhat similar names that may be classed with them, show variation. Such are names of rivers, mountains, counties, streets, etc. A majority of people insist that the common noun—river, county, street, etc.—is part of the proper name and must be capitalized. Many, however, are not of that opinion. While we find most commonly Hudson River, Cook County, Michigan Avenue, Monroe Street, etc., we should have little trouble to select a paper containing all such names in the forms Ohio river, Kings county, Moore street, etc. We need have no difficulty, either, in assigning a reason for the latter treatment. It is at best a subject of conventionality, and some writers reject the form with strongest present conventional standing, because its rejection affords a reasonable means of eliminating a superabundance of capitals.

Certain terms are often held to be of a nature that

ranges them with the geographical names analogically, so that we not uncommonly see Pacific Coast, Atlantic Coast, East Side and West Side of New York, New York City (as if city were part of the name, which it is not). In line with these are Middle Ages, Dark Ages, etc. The writer has yet to hear a real reason for capitalizing any of these, or of numerous others like them. For the proofreader, however, preference by those in authority must be sufficient reason.

Some people will have Power capitalized and write government for the governing body, while others reverse the treatment; some will write Congress and Assembly, but congressman and assemblyman; and innumerable other differences exist, and will remain so long as no one prime authority is established.

(To be continued.)

Written for THE INLAND PRINTER.

THE MACHINIST AND THE OPERATOR.

BY AN OPERATOR-MACHINIST.

NO. XVIII.—MATRIX AND SPACEBAND TRANSFER.

WHILE talking with the Operator one day, the Machinist said: "Do you remember how, every once in a while, a line of matrices would be dumped into the thin-space receptacle when the line was being transferred to the second elevator?"

"Indeed I do," replied the Operator. "That was one of the first things you fixed when you took charge here. Perhaps I might understand it now if you would explain it."

"All right," replied George; "I'll try. You see this screw in the bottom of the first elevator slide? That is an adjustment for regulating the height to which the elevator can rise when carrying a line of matrices to be distributed. The guide-block on the elevator head must come in line with the groove in the guide-block on the end of the transfer carriage (A, Fig. 26). If the elevator does not rise high enough

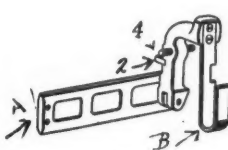


FIG. 26.

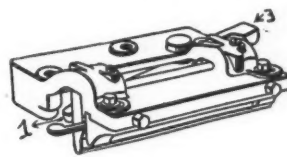


FIG. 27.

for this, the matrix line can not be transferred to the second elevator. When the screw is adjusted properly the matrices will rise a trifle and transfer easily.

"The transfer carriage is drawn to the right by the coil spring in the hollow frame of the machine, back of the assembler. The lever which operates the carriage has a roller which follows the surface of cam No. 10. This roller has an eccentric pin, the same as the line-delivery carriage roller has, and when this eccentric is properly set it will cause the shifter finger (B, Fig. 26) to retreat far enough after transferring a line of matrices, to allow the trip lever (1) in the elevator guide (Fig. 27) to drop in front of the pro-

jection (2) on the transfer carriage (Fig. 26), so as to lock it in that position. Now the transfer carriage can only be released by the latch being lifted, which the second elevator does when it comes down. This is accomplished by the adjusting screw on the arm striking on top of the trip lever (3, Fig. 27). This lifts the other end (1) of the trip lever, which normally lies in the path of the projection (2) on the transfer carriage, and permits the transfer to be made.

"The lever which moves the transfer carriage is connected to the lever which operates the spaceband shifter pawl by a link and turnbuckle, which you can see right behind the keyboard cams. When the transfer carriage moves, the spaceband shifter moves also. If the shifter pawl is locked by the operator—as is done when recasting lines—this, of course, prevents the movement of the transfer carriage.

"This transferring device, you see," continued the Machinist, "is safeguarded in three ways. First, if the first elevator does not rise high enough to allow the guide-blocks to meet; second, if the second elevator fails to descend, which will occur if the distributor stops and matrices partly on the bar and partly in the distributor box hold the arm in its upward position; third, if the spaceband shifter pawl is locked back by the operator.

"Now as to the cause of the matrices dumping into the thin-space box: In the first place, the cam roller was not set so as to return the transfer carriage far enough to allow the trip lever to lock it, so if the second elevator did not descend, there was nothing to prevent the action of the transfer, which proceeded to shift the matrices into the intermediate spaceband channel, from whence they would fall into the thin-space box. I reset the roller and adjusted the turnbuckle so that the spacebands were swept fairly back into the spaceband box each time, and then, with the second elevator down in its lowest position, I set the screw on the arm which unlocks the trip lever so that the end (1) would clear the projection (2) about one-thirty-second of an inch. That settled that trouble."

"What causes the spacebands to get stuck in the intermediate channel and fail to be returned to the spaceband box by the shifter pawl?" queried the Operator.

"That is usually caused by the screw (4) in the shifter finger (B, Fig. 26) being turned in so far that it prevents the two shifters from coming close enough together to enable the pawl to drop over the ears of the spacebands."

"I understand that now, I guess," said the Operator, "but I don't just see what stops the machine when the transfer carriage fails to act."

"Well, you'll have to go back to a former lesson if you don't grasp that proposition," replied the Machinist. "You will remember that when I explained the action of the various cams I showed you the safety pawl on cam No. 10. That pawl lies in the path of the stop lever which throws the clutch out of action, and

this pawl will come in contact with it unless the roller on the transfer lever pushes the pawl to the right and so allows it to pass by the stop lever. If the roller is prevented from following the cam surface, as it would be by the transfer carriage being caught or the spaceband pawl being locked, this safety pawl would stop the machine. In this event, a pull on the controlling lever disengages the safety stopping pawl and the machine will finish its revolution."

(To be continued.)

Notes and Queries on Lithography

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 69 Schenck avenue, Brooklyn, N. Y.

E. L. J., Vancouver, British Columbia.—Received letter for Mr. Blanchard, and it has been addressed and mailed. Thanks for encouraging words.

TO VARIOUS INQUIRERS.—Several inquiries, necessitating an extra amount of labor and research to answer, must be left over to the next issue of THE INLAND PRINTER. Persons desiring special information by mail will oblige the writer by so specifying in their letters of inquiry.

REDUCING MACHINES.—Mr. L., of the W. L. Co., New York, writes: "Where can the best rubber-reducing machines be procured for use on stone?" *Answer.*—Fuchs & Lang are to the United States what Krebs or Klimsch are to Germany, or Penrose to England. They can supply anything for the use of lithographers.

GRAPHIC QUALITIES OF THE UNITED STATES PAPER MONEY.—It has been universally conceded that the United States paper money is the richest in design and most perfect in workmanship, as far as engraving and printing is concerned, and presents, on account of its delicate, intricate construction, the greatest difficulty to counterfeiters; every stage in the progress of making the bills is carried on by Uncle Sam's own workmen, and in his own buildings.

TIME CONSUMED IN DESIGNING AND ENGRAVING UNITED STATES PAPER MONEY.—Many of the past issues of our national currency were patched up from odds and ends already engraved, having appeared on former issues of money. This combining, devising and scheming to make it difficult of imitation is carried on in the most deliberate manner. No rush here—all concentration and thought. Let it be emphasized right here that good work requires time in execution.

T. Y., Toronto, Canada, writes: "I have ordered some parts of the 'Handbook of Lithography' from a news-agent, but heard no more about it. How many parts have been issued of the 'Handbuch der Lithographie und des Steindruckes,' by G. Fritz, Wilhelm Knapp, publisher, Halle?" *Answer.*—The first volume is complete, embracing the subjects: "Die Lithographischen Zeichnen und Gravur Manieren" and "Die Lithographischen Farben-druck-manieren." Would advise that you write to the New York branch of The Inland Printer Company, 116 Nassau street.

CITROCHROMIE.—A RIVAL OF THE THREE-COLOR HALF-TONE PROCESS.—A new method for making superior printing plates

for the three and four color process has been invented by Dr. E. Albert, of Munich. A number of firms in Europe are using the method at present, and the last specimen shown in the *Schweitzer Graphische Mitteilungen*, which was produced by the well-known art firm of Meisenbach, Riffarth & Co., in Munich, is really a choice reproduction. The peculiarity in printing is that black is printed first, next red, then yellow, and last blue. The colors can be printed while wet, one upon the other, and a press is being built upon which all the colors can be printed successively—one upon the other.

ELECTRICITY THE LATEST AGENT OF THE LITHOGRAPHIC ART. It is generally said that Senefelder considered all possibilities of lithography, and made the art perfect in all its principles. But he could not have had the least inkling of photography on stone, the possibility of printing engravings with a roller, the use of power printing or the rotary press for lithographic work, nor the six-color press, the Ben Day machine, the air brush, or the preparing of ordinary zinc plates by the electrolytic process. But all these things are here, and we have not reached the end. Electricity is the youngest agent in the service of our art, and we shall very soon have something to say regarding the new litho printing surface produced by electrolysis.

COLOR FILTERS FOR THREE-COLOR PHOTOGRAPHY.—P. E., New York, writes: "Kindly advise a steady reader of your valuable columns what substances are used for coloring the filters in extracting the red, blue and yellow rays in producing three-color printing plates." *Answer.*—Colors used are, for the red rays, an absolutely pure green color; for yellow rays, violet color; and orange color for blue rays. The methods and substances differ widely; colored glass, liquids, emulsions, gelatins, etc. The more pure the coloring matter the more perfect will be the extraction of the colors be. The subject is fully treated in "Handbook of Photography in Colors," by Thomas Bolas, Alexander A. K. Tallant and Edgar Senior, published by E. & H. T. Anthony & Co. On sale by The Inland Printer Company.

MULTICOLOR PRESS IS BECOMING POPULAR.—The use of the multicolor press is as yet in its infancy. It has its powerful opponents, however, who will not concede the possibility of printing six colors at once, and claim that "a man can not run six presses at one time," or that "large orders are not numerous enough to warrant such presses," exactly the same arguments of thirty years ago, where the hand press printer, making four hundred pulls per day, said: "How can a man watch a printing engine turning out as much work in a half an hour as we can do in a day? Why do we want a steam press; where is the work to come from?" But the printing engine came all right, and so did the work, and, thanks to this progressive agent, there are many more people employed in lithography now than ever before.

HOW TO USE THE PANTOGRAPH FOR ENGRAVING.—Ad. J. C., Brooklyn, New York, writes: "I see that litho engraving can be done by machine, but I fail to see any description for the process by which the work can be done. If not too much trouble, would you explain the operation in your next issue?" *Answer.*—The pantograph is a mechanical contrivance, based upon mathematical proportion. A double system of levers is so arranged that the motions which one system makes are reproduced exactly by the other system, either on a larger or smaller scale. Thus, as is the case in an engraving machine, the movements of a point within a given groove will cause a duplicate point to reproduce the same movements in a greater or lesser dimension upon some plate intended to be used for printing. In other words, movable types, composed of thin plates of zinc, copper, or other suitable material, provided with a letter of rather large dimension, cut in sufficiently deep to guide a dull point around, are laid together upon a board, and the dull point of the enlarging end of the machine is freely pushed along the grooves. It will be observed that the diamond

point at the reducing end will engrave the same forms with increased truth and accuracy upon a stone or plate. With little handwork a printing plate, of lettering or ornaments (especially small lettering), can be produced, such as would be impossible to render as true by hand.

BEN DAY ON ZINC PLATES FOR LINENWORK REPRODUCTIONS.—Kelso, Hartford, Connecticut, writes: "I have a number of color plates to make for labels, the originals of which had been engraved on stone, but are now photographed on zinc and etched up in high relief for the type press. In this work there is a lot of ruling, to be done in the colors, requiring a wood engraver's ruling machine. I have seen the Ross lined papers used for this purpose; could not this paper be used on such work by drawing with pen and ink, and then photoengraved from these drawings, to obtain the color plates?" *Answer.*—That method is sometimes employed, but it is safer and more expedient to make "offsets" or "dull prints" on zinc plates, then painting out the solids with transfer or "etching ink," then gumming out the white places with gum gamboge and laying the Ben Day film tint over.

METHOD OF ENGRAVING AND TRANSFERRING UNITED STATES PAPER CURRENCY.—P. S., New York, writes: "Is there any drawing or enlarging process employed in the construction of the plates from which the United States money is printed? And where are the designs made from which the bills are engraved?" *Answer.*—First. Some of the very small lettering is engraved on a plate of soft metal upon an enlarged scale, then reduced by pantograph to the actual die; other parts are executed by the lathe, etc., all on separate pieces of steel, and after hardening the originals they are transferred to a solid cylinder in perfect order, and from these to other plates for the edition. Second. About seven or eight years ago prominent outside designers were called upon to make sketches for new issues of bills. Only some of these designs were adopted. The work is really safest in the hands of those constantly engaged in that line of work, and steadily in the employ of the Government.

JAPANESE ART PRINCIPLES IN THE "YANAKA BIJITSUIN." Mr. George Lynch, the artist and critic, writes in the October *Magazine of Art*: "The Japanese artists have not changed their intellectual costume, and it is to be hoped that they will remain impressed with the idea that Japanese art is a thing too delightful and unique for them to abandon its principles and traditions, thus inflicting such a loss on the world. In Japan the wild rush to follow Western ideas is ceasing. The inhabitants are beginning to see that things coming from the West are not always an improvement on their own. They are becoming reconciled to their own merits, to the charm of their own habits and customs, their dress and their art ideals. The Japanese may have many things to learn from the West, but the principles of that little commonwealth of art, represented by the 'Yanaka Bijitsuin' is one of the many things well worth imitating by Western artists." Mr. Lynch relates, among several other instances, the rendering of a competitive composition entitled, "Warmth and Gentle Gracefulness." One student represented it by a single, big red rose. Another had a clump of ripe, red, autumn foliage, under a setting sun. A number had prettily dressed Japanese girls. Another had a fluffy group of little birds, clustering around their nest on the branch of a cherry tree, etc. The entire collection was one aglow with warmth and soft coloring. After the voting came criticism of each picture, in turn, by the students first, and finally by the master and the visiting artists. The remarks were severe and unsparing; adverse criticism was thought most serviceable. No self-conceit was evident. Prices at the sale, from a European standard of comparison, would be considered low. Only a few pictures brought \$75. All members of the school devote one-third of the proceeds of the sale of their work to a common fund, which goes to the maintenance of the school.



A CONNOISSEUR.

Photo by N. Brock, Asheville, N. C.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE PRINTING TRADE IN MANILA, P. I.

To the Editor: MANILA, P. I., December 20, 1901.

An article published in the November number of *THE INLAND PRINTER*, entitled, "Opportunities for Printers in the Philippines," has created no little comment among the American printing fraternity of Manila.

It is a question whether the author, who signs himself "A Volunteer" has ever been in the Philippines. If he has been, his powers of observation are poorly developed, as there is such a contrast between the article itself and the *real existing* conditions in regard to the printing trade. It is the unanimous



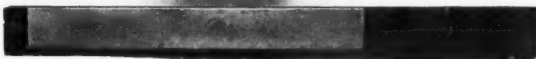
AFTER WORK.

Natives in the Philippines indulging in their favorite pastime—cock-fighting—after the day's labor is over.

opinion of those present who have read the article, that it contains the most misleading statements from beginning to end.

The present writer, who has held positions in printing-offices in these islands for the past three years, thinks it a deep injustice to give such unfounded impressions to the printers at home in regard to the opportunities here.

In the first place, the number of mercantile houses in Manila is but limited; thus the percentage of the regular line of com-



A FILIPINO COMPOSING-STICK.

mercial printing, such as cards, letter-heads, bill-heads, etc., is very small, and I doubt whether two ordinary-sized offices could make ends meet.

Almost all the printing-offices in the islands are owned by Spaniards, Filipinos and Chinese. Of these latter there are about five in the city of Manila. While most of the mercantile houses are controlled by the British, I do not believe there can

be found one English printing-office in the entire archipelago. Nearly all the Spanish and Filipino offices are supported by the printing and lithographing of cigar and cigarette labels and general tobacco work.

There are but two job-printing offices in Manila (I might venture to say in the entire archipelago) which have truly an

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FROM AN AMERICAN OFFICE.

American origin. The bulk of the work done by these two offices is that of the United States Government, which is very extensive, amounting to thousands of dollars a year. Of course, this work is done by contract. The Government office, in charge of Mr. Leech, will soon be in operation, and I believe that there is not much of an encouraging future here for the printing trade. There are no discharged American soldiers engaged in the printing business in these islands.

Manila has four daily American newspapers, namely: the *Manila Times*, the *Manila American*, the *Manila Freedom*, and the *Bulletin*. There is one American weekly published in the

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MANAGER

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FROM A FILIPINO SHOP.

islands—the *Manila Critic*. The *Bulletin* is devoted to the interests of the merchant marine, and is delivered gratis. All these offices have a small capacity for handling job printing. Up to about three months ago these papers were printed from Spanish type, which is not on the point system. One peculiar feature about Spanish type is that the nicks are on the top side of the type. The en quad, 3, 4 and 5 em spaces are all jumbled into one box and the compositor has to hunt for the right spaces.

The type is set by native compositors, who hardly understand a word of the English language. The native composing-stick is indeed a curiosity. It is made of wood, about a foot long, and an inch in depth or thickness. There is carved into this piece of wood a groove about two picas wide, so as to hold but one line of type at a time; thus the compositor has to go many times through the operation of setting and dumping before he has completed a galley. From the galley the type is

placed upon the bed of the press and made up, there being no imposing-stone or chases used.

All jobwork done in the offices, other than those of Americans, is printed on cylinder presses and old-style hand presses. I have seen but one foot-power press in use. The progress is very slow and only the cheapness of labor enables the employer to handle this class of printing.

The wages paid to native printers range from 1 to 2 pesos (50 cents to \$1) a day. The highest wages paid by the Spaniards prior to American occupation was 30 pesos (\$15) per

of their work. I have never seen a creditable job turned out of one of these offices.

I have known natives, though they have worked in American offices for over two years, who did not know the meaning of the most common English terms used daily in printing-offices, such as "leads," "caps," "galley," etc. They seem to work without thinking, and I am convinced that it will be a very long time before they can be educated up to American ideas.

M. BLOOMINGTON.

APPROVAL OF THE NEW POSTAL RULINGS.

To the Editor: TECUMSEH, OKLA., January 23, 1902.

The attached article relates our experience, and expresses our sentiments upon the subject mentioned.

JOHNSTON & BLACKWELL,
Publishers the Tecumseh Republican.

"A recent ruling by the Third Assistant Postmaster-General to the effect that newspaper publishers can not mail their papers at the pound rate to subscribers whose subscriptions have expired—in short, that only paid-in-advance subscribers constitute a bona fide subscription list—has raised a great hue and cry among a certain class of newspapers all over the country, and one publishers' association in Chicago has taken it upon itself to have this ruling rescinded. Their claim is that it will work a great hardship upon the small country newspapers, whose subscriptions are necessarily carried on credit, and would cause many of them to suspend publication. In the first place, this ruling was intended to apply only to the large fake weekly and monthly publications which really have no legitimate subscription lists, and which burden the mails at the regular publishers' rates of 1 cent a pound.

"As a matter of fact, when it comes down to the small country newspapers, those which are conducted along legitimate lines, as all should be, no greater benefaction could come to them than this ruling and its strict enforcement. The subscription price of the country newspaper is so small that ninety-nine per cent of its readers can pay for it in advance if they want it, and would do so were it necessary in order to get it. The greatest obstacle the legitimate country newspaper has to contend with in securing its subscription money in advance is the fact that there are a great many newspapers throughout the country which are not conducted on strictly business lines, do not demand their pay in advance, and in some instances are so bent on gaining a 'circulation' that they pay little or no attention to the collection of subscriptions at any time. When the legitimate newspaper has to come in contact with such competition as this it makes the task of enforcing payment in advance doubly difficult.

"A strict enforcement of the ruling mentioned above would not work a hardship upon any country newspaper which is conducted along strictly business lines, with a bona fide subscription list. It would be their salvation, by doing away with such competition."

THERE WAS NO ROOM FOR THE DEVIL.

I remember once in Dublin we were just going to open our show—we were something like the famous Ravel Brothers, only our work would be serious comedy while theirs was farce—and we went in to see the performance of "Faust," as actors always will go to the play, when not working themselves. Something went wrong with the trap that should have let Mephistopheles down to the under world. He went half-way down, and then stuck; they hitched him up a bit, and he went down better, but stuck again. They tried two or three times, and then had to lower the curtain with him sticking head and shoulders above the trap. A voice in the gallery shouted out "Hurrah boys, hell's full," and the house roared. —From "Stage Reminiscences of Mrs. Gilbert," in February Scribner's.

印字 **TAI SHING,** 泰盛

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FROM A CHINESE SHOP.

month. A native can support quite a large family on this salary, besides leaving him an amount to indulge in his almost necessary pastime—cock-fighting.

The native compositor, as a general rule, is indolent and lazy. He would sooner throw "dead type" into the "hell box" than into the case. Entering any of the Spanish or Filipino offices one will be readily convinced of this. I have seen hundreds of pounds of good type thus piled in boxes, and sometimes a compositor will hunt for hours in these piles of "pi" for a single letter. Leads are cut to fit the job and piled

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FROM A SPANISH OFFICE.

into a large box or on the floor, and in this way they have hundreds of different sizes.

It is seldom that a native will work six days in the week. Whenever it rains about forty per cent of them show up for work, the excuse of the absent ones being that the rain prevented their coming. I have also known natives to give such excuses as "My uncle's brother was sick," or "My wife's brother had a headache." Sometimes the death of a very distant relative would keep them away from work for a whole week. They are neither artistic nor prompt in the execution

The Printing Trades

BY EDWARD BECK.

Contributions are solicited to this department from the secretaries of the United Typothetae, the International Typographical Union, the International Printing Pressmen's Union, and the allied trades. It is the purpose to record briefly all the more or less important transactions of these organizations during the month, with such other matters as may be of interest to all concerned.

BETTER APPRENTICESHIP RULES AND MORE SANITARY CONDITIONS IN COMPOSING-ROOMS.

In his address before the American Newspaper Publishers' Association, at its annual meeting in New York, President Lynch, of the International Typographical Union, made a very logical plea for two much-needed reforms in the printing business. He said:

"The welfare of the trade which I represent—and which many of your members formerly followed—demands a rigid system of apprenticeship that will result in capable, qualified journeymen. Prior to the introduction of machinery the average apprentice made a good printer. He had an opportunity to learn the trade, and if he did not accept it the blame attached to the apprentice and not to the office. Modern development has changed all this, and now the machine office turns out a quality of printer that, in the main, is an injury to the man and to the craft. The skilled artisan—the man who gained his knowledge of the printing business under the old conditions—is in demand to-day all through our jurisdiction, and can generally command above the minimum wage scale. If the factory method of turning out compositors is not abandoned, the skilled printer will become rare, and unless the International Typographical Union can secure the coöperation of the publishers of this country, the day is not far distant when great difficulty will be experienced by publishers in securing competent composing-room help.

"Another matter which I believe is a proper subject to bring to your notice touches on the sanitary conditions surrounding the employes in your mechanical departments. I am aware that in recent years newspaper proprietors have given greater attention to the conditions of their workrooms, as regards light—so necessary an adjunct to printing establishments—and sanitary arrangements. But, nevertheless, there are many composing-rooms on this continent at present that are disease-breeding centers, and annually send forth men that are in the last stages of consumption, or afflicted with equally dread diseases. Well-lighted, well-ventilated and properly arranged departments always appeal to me as business propositions. A workman can certainly produce better results under proper surroundings, with proper appliances, and, if for no other reason than this, the publishers should see to it that the conditions of which I complain are remedied."

FIFTY YEARS A TYPOGRAPHICAL UNION.

Detroit Typographical Union, No. 18, celebrated its fiftieth anniversary by a banquet, given at the Wayne Hotel in that city, March 10. Mayor Maybury, ex-International President John McVicar, Joseph A. Labadie, and others well known in union ranks, made addresses. The union was organized March 16, 1852, a year previous to the organization of the National Typographical Union (the forerunner of the present International Typographical Union), and received its first charter from that body. The charter members were: John Campbell, Chauncey N. Crofoot, Thomas Alton, Harry Scovel, Luther B. Willard, William Graham, H. H. Whitcomb, Albert H. Raynor, Matthew Robinson and James H. Walker. Only one

of these charter members, Harry Scovel, survives. Although past seventy-five, Mr. Scovel is still doing active newspaper work, and is at present employed on the *Chicago Inter Ocean*. John Graham was the first president, and H. H. Whitcomb the first secretary.

During its half-century of existence No. 18 has given to the International Union many of its best officers. Among them Michael Dempsey, who served as vice-president in 1858; James H. Walker, vice-president in 1862; William F. Moore, secretary-treasurer from 1863 to 1865; John McVicar, president in 1877, and Lyman A. Brant, corresponding secretary in 1881.

The union has not only furnished the bone and sinew for the maintenance and promotion of trade-unionism in Detroit, but many of its members have achieved distinction in social and political fields. One of its ex-members, Matthew Meath, is pastor of St. Leo's Catholic church, Detroit; another, Samuel C. Eby, is a minister in a Swedenborgian church. John Harmon, another member, was twice elected mayor of Detroit,



JOHN CARROLL.
President Detroit Typographical
Union, and Toastmaster at
Jubilee Banquet.



HARRY SCOVEL.
Sole surviving charter member
of Detroit Typographical
Union, No. 18.

and served two terms as Collector of Customs at that port. Several members have been honored by election to the State legislature, and others have been elected or appointed to remunerative local offices. During the War of the Rebellion No. 18 sent a score or more members to the front, some of whom gave up their lives for their country's cause.

The anniversary celebration, which will go down in the annals of No. 18 as one of the most successful ever held, was in charge of the following committees:

Executive—T. H. Renshaw, chairman; G. W. Duncan, secretary; G. W. Dickson, R. W. Hamilton, C. E. Roepke.

Invitation—W. R. Barber, E. F. Breismeister, L. B. Brooks, F. H. Culver, W. H. Delisle, W. J. Ferschneider, D. W. Fratcher, E. B. Gibbons, Herbert Grayson, W. G. Henrion, A. W. Howard, C. H. Kraft, H. J. Lawrence, G. J. Litz, R. D. McDonald, William Morton, Neil O'Donnell, E. B. Palmer, John Ryan, F. N. Wonnacott, Peter Wuerger.

Reception—Honorary: Noble Ashley, P. C. Baker, T. J. Barry, W. H. Baxter, Edward Beck, Louis Beckbissinger, John Bornman, C. O. Bryce, C. A. Buhrer, Irving Carrier, S. N. Chilton, Thomas Crane, D. J. Curtin, M. J. Dee, John Drew, H. R. Durney, Ruliff Duryea, J. F. Eby, F. B. Egan, Edward Fitzgerald, Judson Grenell, H. P. Hetherington, John Holt, M. J. Keating, G. M. Knox, J. A. Labadie, H. D. Lindley, Richard Lindsay, S. B. McCracken, J. R. McEwan, J. P. McMillan, John McVicar, Rev. M. Meath, Richard Morris, J. P. Murtagh, W. J. Murtagh, William O'Brien, Thomas O'Neill, R. Y. Ogg, Thomas Parent, Thomas Sheridan, John Taylor, J. A. Tiller, Robert Timms, J. H. Walker, B. F. Way, Wilbur Wetherbee. Active: John Carroll, C. E. Allen, C. A. Bangs, W. L. Bessler, P. N. Bland, W. M. Blythe, G. C. Bradish, A. W. Brookes, John Callahan, Martin Callahan, John Clark, Peter Connor, H. J. Dietz, T. J. Dixon, Robert Duquid, Emil Eichelman, C. E. Esterling, Israel Fortain, Jr., S. P. Ford, Peter Foreman, W. G. Fitzgerald, R. T. Gibbons, E. A. Greening, A. S. Harris, G. M. Heinrich, Robert Jaffray, T. H. Jeffs, Henry Koehn, F. J. Kendall, S. T. Lockwood, P. A. Loersch, John McCann, E. J. McClure, J. J. McLagan, John Madigan, Henry Marr, F. B. Martin, Joseph Mason, J. R. Morrissey,

N. W. Murray, Thomas Nestor, F. M. O'Connell, P. J. O'Grady, Frank Pangborn, L. L. Richards, C. A. Schossow, A. H. Stewart, William Smelt, W. E. Soper, A. H. Smith, F. B. Smith, H. J. Smith, William Smith, J. M. Trahey, E. C. Thrift, S. A. Watrous, E. B. Welsh, C. J. Willits, C. L. Wise.

The union now numbers about 450 active members. It has a very satisfactory treasury, and is governed by the following officers: John Carroll, president; C. E. Roepke, vice-president; J. H. Walker, secretary-treasurer; E. B. Gibbons, recording secretary; D. J. Curtin, sergeant-at-arms.

While in its earlier years Detroit union was noted for its strikes, of late its relations with the employing printers have been most amicable, no strike of consequence having taken place in a score of years. The local association of employing printers has learned to place dependence upon the word of the union, which has never yet violated an obligation made in good faith.



"WE DON'T WANT TO PULL YOUR LEG."

About the middle of August, next, Pittsburg will have the pleasure of entertaining the National Typothetæ, the National Association of Electrotypers, and National Association of Photoengravers. The above cut and title have been used by Robert Rawsthorne, chairman of the printing committee, on a circular addressed to people in the trade, asking them to take space, at \$50 per page, in the souvenir book to be issued by Pittsburg Typothetæ. This ought to have pulling powers.

THE KANSAS CITY TYPOTHETÆ.

At the opening of the exhibition of printing by members of the Kansas City Typothetæ, in connection with the Manufacturers' Association exhibition recently held in that city, President Crabbs said:

"The Kansas City Typothetæ represents a capital of \$650,000. Its members give employment to between 1,500 and 1,600 men, and turn out annually more than \$1,500,000 in products, exclusive of newspapers. The progressive master printers of this city are to-day producing work which is not excelled by those of any city in the world—to prove this we have but to refer you to our exhibits. There is no need for any one to send out of Kansas City for anything in this line. We want you to gain a high idea of the printing trade here, and to encourage us to keep up our high standard. How? By asking the very best work from us and paying a reasonable price. Cheap printing is never profitable; good advertisements succeed where poor ones fail; they are the index to your business. First impressions are lasting and it behooves you to look to it that yours shall be the best."

Mr. Franklin Hudson also made an address in which he reviewed the history of the art of printing. Coming down to recent times, he said:

"In 1865 there were not to exceed six printing-presses in Kansas City—one hand press, one a hand power press and

the remainder job presses—all now obsolete in style. The single newspaper press had a capacity of about four hundred papers per hour, and the job presses a possibility of three thousand five hundred per hour—a total of about thirty thousand per day. To-day the total productive capacity of the machinery of the daily presses of the city is two million papers per day. The possibilities of the job presses will equal, if not exceed, three million impressions of printed sheets per day, ranging from paper 40 by 60 inches to a sheet 6 by 9 inches. Think of a total number of five million printed sheets in one day from the presses of Kansas City!

"Of the early-day printers of Kansas City, Col. Robert T. Van Horn and Henry S. Millett are the only living representatives whose connection and active service in the trade antedates the Civil War period. Both are to-day citizens of Kansas City. Colonel Millett is still in active business, while Colonel Van Horn enjoys the comfort and satisfaction of old age in financial independence. In 1866, engaged in the business department of the *Daily Journal*, I sympathized freely with the motive power that daily gave the news to Kansas City. This, a colored man, with hair whitened by years of toil, is yet occasionally seen upon the streets, and delights to recall those early days of laborious work at the wheel that gave power and a speed of four hundred per hour in the production of the *Daily Journal*. An ex-county official, in his robust days of eighteen, propelled the same machinery, and was the first person to print a paper on a so-called power press in Kansas City. An ex-marshal of Jackson county, upon his Kentucky thoroughbred, was the sole carrier, and daily covered all of Kansas City's reading territory in the delivery of the paper."

NEW YORK SUN STRIKE IS SETTLED.

Announcement is made in the New York papers that the long-pending trouble between New York Typographical Union, No. 6, and the New York *Sun*, has been terminated to the satisfaction of both sides. The trouble began over three years ago, when the union undertook to assert control over the machine-tenders on the Lanston typesetting machines then being installed. The *Sun* management attempted to forestall a strike by importing non-union men to take the places of the union men in its employ. The result was a strike which has been waged with great bitterness on both sides ever since. It is said that the financial cost to the union has not been less than \$300,000, while the cost to the newspaper will probably never be estimated. In the settlement the officers of the union have shown considerable magnanimity in agreeing to receive into membership any of the composing-room staff of the *Sun* at the time the settlement was closed. The *Sun*, on its part, agreed to run a strictly union office on and after a given date.

TYPOTHETÆ NOTES.

The Master Printers' and Bookbinders' Association of Toronto held its second annual meeting on January 27 at the Queen's Hotel, Rev. Dr. Briggs in the chair. The following officers were elected: President, S. R. Hart; vice-president, Albert McCoomb; treasurer, R. G. McLean; secretary, Atwell Fleming; executive committee, A. F. Rutter, Albert E. Chatterton, D. A. Rose, Richard Brown, T. G. Wilson, Rev. W. Briggs, James Murray, John Imrie, Major Horn, A. W. Thomas, George Spence, S. Hall and Andrew E. Whinton.

TYPOGRAPHICAL UNION NOTES.

CHICAGO union, No. 16, will celebrate its golden anniversary next July.

TROY union recently celebrated its forty-second anniversary with a banquet.

THE International Typographical Union issued ten charters during February.

THE city council of Orange, New Jersey, has adopted a union label ordinance.

POTTSVILLE (Pa.) union has secured an increase in its scale, ranging from \$1 to \$3 a week.

THE Kentucky legislature has before it a law requiring the placing of the Typographical union label on all State printing. The law is



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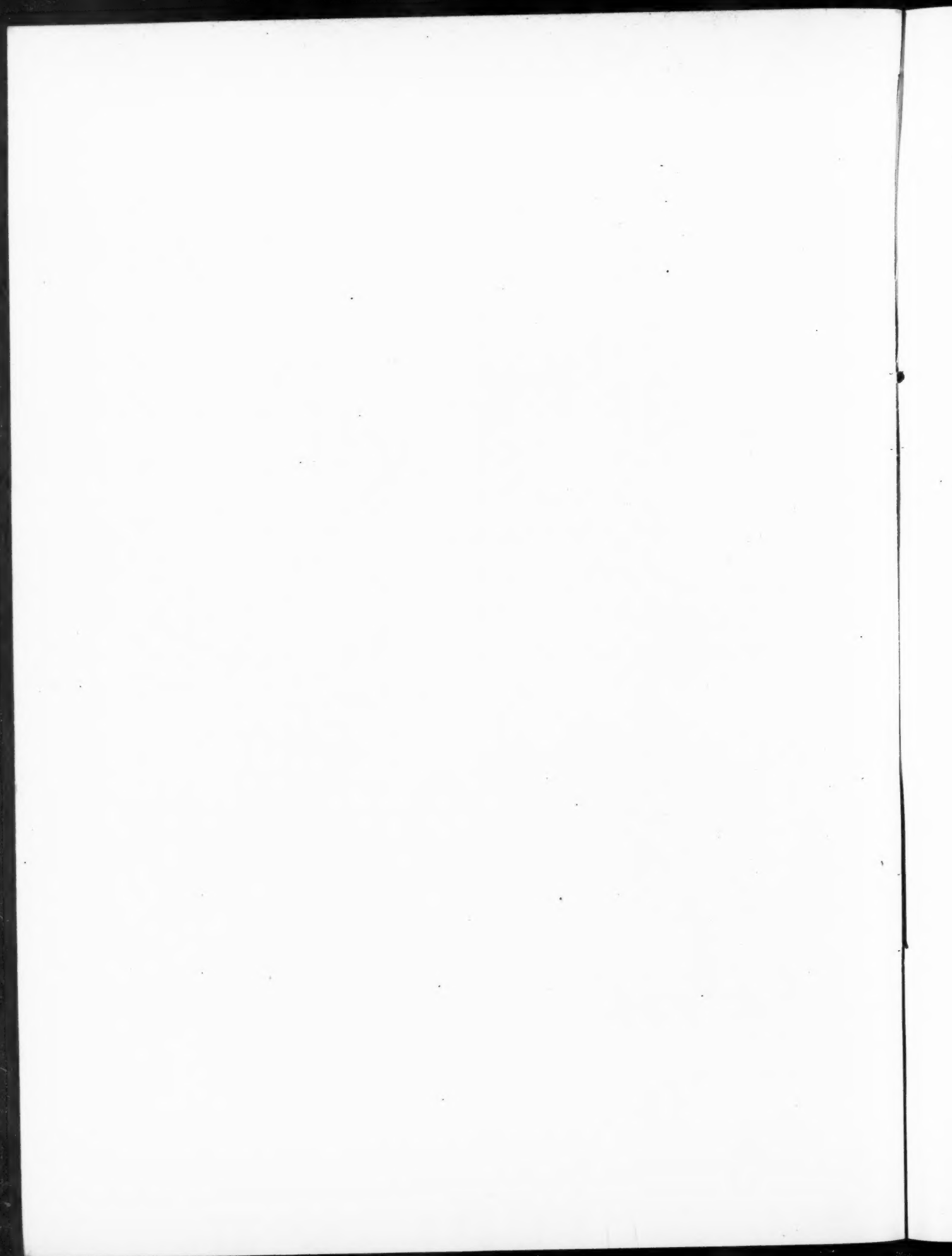
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being opposed by the pressmen's unions because it does not specify allied trades label.

THE strike in the office of the Burlington (Iowa) *Journal* resulted in a victory for the union.

THE Iowa State Printing Trades' Association has been disbanded owing to a lack of interest.

MEMBERS of Steubenville (Ohio) union have been granted an increase of pay, amounting to \$1 a week.

THE scale for union job printers in Quincy, Illinois, has been advanced from \$14 to \$15 a week.

THE newspapers of Huntington, Indiana, have voluntarily yielded the nine-hour day to their employees.

THE city councils of Champaign and Urbana, Illinois, are among the latest to adopt union label ordinances.

BIRMINGHAM (Ala.) union has regained the office of Roberts & Son, which became non-union in the strike of November, 1900.

THE San Antonio (Tex.) union has secured a conviction in the case of a printer charged with fraudulent use of the union label.

MILWAUKEE, once almost entirely non-union, is now said to possess not more than ten competent printers who are outside the union.

MIDDLETOWN (N. Y.) union has entered into an agreement with the employers whereby the nine-hour workday will go into effect June 30.

THE International Typographical Union has issued a charter for a union in San Juan, Porto Rico. Manila, P. I., will be next in line.

THE STATE SUPREME COURT of California has sustained the validity of a union label resolution adopted by the board of supervisors of San Francisco.

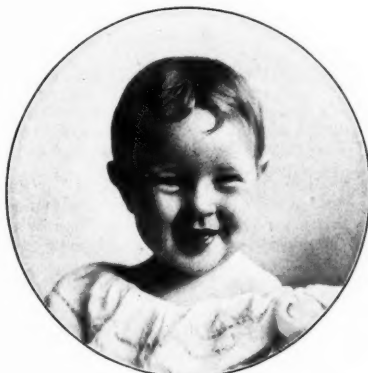
CHARLES H. CORREGAN is suing Syracuse union for \$3,000 damages, alleged to have been sustained through the union's suspending him from membership.

AN eight-hour law, passed by the legislature of New York State, has been declared unconstitutional in a case tried before Judge Beattie in the Orange county court.

BOSTON union has under consideration a new book and job machine scale, the salient features of which are an eight-hour day and a flat wage rate of \$18 a week.

THE striking printers of Bangor, Maine, publish a weekly paper called *The Unionist*, that seems to have the generous support of the business community of Bangor.

LOS ANGELES (Cal.) union has restored its newspaper scale, suspended for a number of years. The rates are \$4.25 a day for work on morning papers and \$3.50 for afternoon papers.



"SUNSHINE."

MUNCIE (Ind.) union fines its members guilty of smoking non-union cigars or being shaved by non-union barbers. The penalty for the former offense is \$5 and for the latter \$20.

"FORCE never put the label on anything, and persistence in such a course can mean but one thing—defeat. The only safe, sure, sane way to secure the universal use of the union label is to create a demand for it."—J. J. Dirks, in *The Typographical Journal*.

THE city council of Hoboken, New Jersey, has readopted a union label ordinance, together with a resolution providing that "no official minutes, ordinances or corporation notices be printed in newspapers not entitled to use the label of Hoboken Typographical Union, No. 323."

NOMINATIONS for International Typographical Union officers indicate the almost unanimous reflection of President Lynch and Secretary Bramwood. For first vice-president a keen race is promised between C. E. Hawkes, of Chicago, and John W. Hayes, of Minneapolis. William M. Garrett, of Washington, D. C.; August McCraith, New York;

Max S. Hayes, Cleveland; Frank Morrison, Chicago, and M. P. Walsh, Milwaukee, are leaders in the contest for delegate to the American Federation of Labor.

The Typographical Journal says President Roosevelt's recent order, "forbidding any employe of the Government, either directly or indirectly, individually or through associations, from soliciting an increase of pay," is probably the most unpopular thing the President has done since he assumed office.

SINCE its organization in May, 1887, the Union Printers' Mutual Aid Society of San Francisco, California, has expended for funeral and sick benefits, \$8,606.00; physicians' fees, \$3,012.90; druggist, \$353.65; salaries, \$1,188.00; rent, printing, stationery, etc., \$890.15; miscellaneous, \$97.30; a total of \$14,147.80. It has a balance of \$4,471.83 in its treasury.

EDWARD WUNCH, machine-tender, has finally lost his case against Buffalo Typographical Union for damages for conspiracy. Wunch refused to affiliate with the union when it assumed jurisdiction over the machinists in July, 1899, and when he lost his position, brought suit for conspiracy. The lower courts decided against him and the State Court of Appeals upholds the decision.

THE new scale adopted by Columbus (Ohio) union provides that night operators shall receive 11½ cents per thousand ems for minion and nonpareil, and 13 cents for brevier, all type larger to be on time; time hands, \$4 per night. Day scale, 10 cents per thousand ems for minion and nonpareil, 11½ cents for brevier, all type larger than brevier to be paid time work; time hands to be paid at the rate of \$3.50 per day. Operators on ad. and head machines to be paid on a time basis of 47 cents per hour on morning papers and 41 cents per hour on evening papers. Foremen shall receive not less than \$26 per week on morning papers and \$23 per week on evening papers. Proofreaders and machine-tenders to receive same compensation as other time hands.

THE Allied Printing Trades' Benefit Association has been in existence in Denver since December, 1897, and has admirably succeeded in solving the problem of assistance to its members, who through sickness or accident become incapacitated for work. As evidence that the organization has been successful, it needs only to be stated that it has paid out in benefits, since its organization, the sum of \$2,086.65, and it enters upon its fifth year with \$1,393.35 in the treasury. The original membership fee was \$1, afterward increased to \$5, and on and after April of this year will be \$7.50. The monthly fees are 40, 50 and 60 cents, payment of which entitles a member to draw \$6, \$8 or \$10 weekly during illness, according to which one of the three classes he belongs. The term limit of benefit in any one year is twelve weeks. The membership now numbers over two hundred. The present officers are: President, W. H. Neighbor; vice-president, W. T. Scott; secretary-treasurer, F. C. Birdsall; visiting committee, John E. Collett, P. R. Otis, E. C. Davis and B. L. Wilson.—*Typographical Journal*.

PRESSMEN'S UNION NOTES.

EFFORTS to unite the rival pressfeeders' unions in New York have failed.

NEW YORK Pressmen's Union, No. 51, paid out \$4,250 in sick and death benefits during 1901.

THE scale for pressmen in Schenectady, New York, has been fixed at \$18 for day work and \$20 for night work.

TWO hundred pressfeeders went on strike in Detroit, March 3, for an increase in pay from \$8 to \$10 a week and were partially successful.

A FIVE YEAR agreement, similar in terms to that entered into with the International Typographical Union, has been entered into between the American Newspaper Publishers' Association and the International Printing Pressmen's Union, subject to a referendum vote of the latter body.

PRESIDENT HIGGINS, of the International Printing Pressmen's Union, calls attention of the members of his union to the growing sentiment among the pressfeeders for an independent international organization and suggests that the next International Printing Pressmen's Union convention should take heroic measures to check the move.

"WHY is it that pressrooms, as a rule, are placed in a dark and unhealthy part of the printing establishment?" asks the Toronto correspondent of the *American Pressman*. My object in writing these few lines is to call the attention of some of our deep thinkers and men of experience to this subject. Has it ever occurred to the reader to think why it is that one after another employe in the pressroom is unable to work, some taken away, others seized with an incurable disease? To my mind, the cause is want of proper light and ventilation. What are we organized for? To better our condition. Is there any better way of doing it than by demanding that the pressrooms be made more healthy? Our foremen can recommend it, and the men can back it up. In my opinion there is no trade that requires more light than ours. Some of our great manufacturers are contributing thousands in building hospitals and consumptive sanitariums. Would it not be better to get down to the cause and apply the old saying that "prevention is better than cure?" In Toronto some of our employers have realized the fact that under better conditions their

employees can do better work, and better satisfaction prevails all around. But a case has been brought to my notice during the past week, where, in a large office, a feeder has had to quit work, broken in health and with a ruined eyesight. The cause: Seven years in a badly lighted and badly ventilated pressroom. In another office, through improper drainage or otherwise, it is necessary, after a rain-storm, to place planks on the concrete floor to keep our feet from getting wet. Now, some would-be enthusiast may be liable to contradict these facts, but I believe this state of affairs exists more or less in every city of any size on the continent.

BOOKBINDERS' UNION NOTES.

A BIG strike of bookbinders is in progress in New York. Recognition of the union is the object sought.

THE *International Bookbinder* argues in favor of a referendum election of officers, similar to that employed by the International Typographical Union.

INDIANAPOLIS union, No. 53, is preparing to entertain the delegates to the next convention of the International Brotherhood of Bookbinders, which meets in that city in June.

THE strike of the bookbinders in Milwaukee continues. The proprietors claim to be well supplied with help, and the strikers are preparing to start a cooperative bindery.

AN effort is being made to induce the women engaged in the book-binding business in Philadelphia to unite with Women Bindery Workers' Union, No. 86, in that city. Letters from a number of leading clergymen of New York, representing several denominations, are being used as arguments to induce the unorganized women to join the union.

"THE SCHOOLMASTER'S ASSISTANT."

Robert W. Leigh, the Chicago manager of the Unitype Company, has in his library an arithmetic which is interesting as an example of old-time bookmaking. It is called "The School-



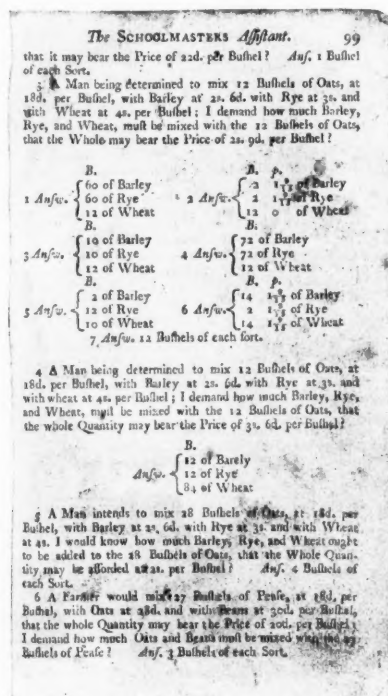
FRONTISPIECE.
From "The Schoolmaster's Assistant."

master's Assistant: Being a Compendium of Arithmetic, both Practical and Theoretical." The author is Thomas Dilworth, and the publishers Bonsal & Niles, Wilmington, Delaware. It was printed about 1805, although the exact date is not known, not being printed on the title, but from writing on the fly-leaves it is evident the book was printed in that year. The following from "a short collection of pleasant and diverting questions," may prove of interest to INLAND PRINTER readers:

A poor Woman carrying some Eggs to market, met with a Rude Fellow who broke them all; but presently after, considering what he had

done, went back and told the Woman he was willing to make Satisfaction, provided she could tell how many there were; she answered, she could not tell, but the best Account that she could give, was, that when she told them in by two at a Time, there was one left, when by three there was one left, and when by four, there was one left, but when she told them in by five, there was none left; I demand how many Eggs the Woman had?

A Country man having a Fox, a Goose and a Peck of Corn, in his Journey came to a River, where it so happened that he could carry



A SAMPLE PAGE.

From "The Schoolmaster's Assistant."

but one over at a Time. Now as no two were to be left together that might destroy each other; so he was at his Wits end how to dispose of them: For, says he, Though the Corn can't eat the Goose, nor the Goose eat the Fox, yet the Fox can eat the Goose, and the Goose eat the Corn. The Question is, how he must carry them over that they might not devour each other?

Three jealous Husbands, with their Wives, being ready to pass by night over a River, do find at the Water side a Boat which can carry but two Persons at once, and for want of a Waterman, they are necessitated to row themselves over the River at several Times: The Question is, how these 6 Persons shall pass by 2 and 2, so that none of the three Wives may be found in the Company of 1 or 2 Men unless her Husband be present?

The book is printed in Caslon type, with old-fashioned long s's, and bound in leather. We reproduce the frontispiece, evidently cut in wood, and one of the pages showing the general character of the work.

A LUCKY BARGAIN.

It is said that a foreman stereotyper in a London printing works has had a curious windfall. Going to a sale of musical instruments, he purchased an old harpsichord for 20 shillings, because, having a hobby for fretwork, he fancied the wood of the front panel. When he got his purchase home, he dissected it. He then discovered that the harpsichord had a double back, and presently between the boards he found very old Bank of England notes the total face value of which amounted to £30,000.

We hope this announcement will not induce stereotypers to indulge in fretwork to the extent of buying old harpsichords or fiddles for dissection.

Proofroom Notes and Queries

BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

PROOFREADING.—By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, \$1.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

TESTING THE PROOFREADER'S WORK.—A. W., Cleveland, Ohio, sends us this puzzle: "What constitutes careful first proof-reading? That is, how few errors per thousand ems should be found in final reading to indicate careful first reading?" *Answer.*—We do not know how to answer this question in its first form in any way that can be satisfactory to the questioner. Exercise of care in doing the work is the only thing that constitutes carefulness. Carefulness does not infallibly produce good work. Many of those persons who have demonstrated their utter inability to become good proofreaders have been as careful as any one could possibly be. On the contrary, some of the best proofreaders occasionally do very poor work through carelessness. If any of our readers can set such a limit as that asked for in the alternative question, it would be interesting to have them do so. We simply can not do it. An employer who usually finds very few errors on final proof, that have been left uncorrected by the first reader—we dare not say exactly how few—may be reasonably sure that he is fortunate in having a good reader, and will be foolish if he loses that reader easily. He may have to try many others before finding another as good.

ALPHABETICAL ARRANGEMENT.—T. B. C., Denver, Colorado, asks for information concerning the best methods of arranging names alphabetically in directories, mail lists, etc. Except in a very few particulars, there is but one method—that of the order of the letters, in the case of names beginning with two or more letters the same selecting by the first letter that is different. Thus, with the names Brower, Brown, Brownell, Browning, the order in which they are here written should be followed. Names that seem to present difficulties are those with the particles de, la, van, von, etc., and such as begin with Me, Mac, St., etc. Of course we are considering the matter as relating mainly to the English language, and all names should be treated as English as far as possible. Thus, the name which is de la Fayette in French is Lafayette in English, and should be placed accordingly. All similar names should be so treated as far as possible, the exceptions being only those few that it is impossible to consider as Anglicized. An example of the extreme of inclusion under this ruling is the name Von Briesen in the New York Directory, in the V list; although the family write the name with a small v—von Briesen—they are known not as Briesens, but as Von Briesen, thus making a certainty that any one consulting the directory would look under V for it, and not under B. The New York Directory begins its M list with all the Mc names, then going back to Ma, etc. This does not seem as natural as it would be to treat the prefix as if it were Mac, and to place the names accordingly, after those beginning Mab. This is the arrangement in the American

Cyclopædia, in the Standard and International Dictionaries, and in the Century Cyclopedia. Names beginning with St. should be placed as if spelled out, Saint.

INSIDE QUOTATION AND SPELLING.—Compositor, Macon, Georgia, asks the following questions: "Is a single quotation-mark inside another single one, as in the page enclosed, correct, or should it be double-quoted? What is the difference between depository and depositary? Some of the latest works, by some of the leading publishers, have such spellings as realisation, dramatisation, etc., with *s* instead of *z*. Why do they do it? What book would give such details as this?" *Answer.* The enclosure had a long quotation with subordinate single quotes, and within one of the latter another single one, which is not correct, but should have been double. When one of our children asks us a question like the second, we say, "Look in the dictionary; that is what dictionaries are for." But, unfortunately, some persons do not always have a good dictionary at hand, as every one should have. A depository is a place of deposit, and a depositary is a person or corporation with whom things are left on deposit. The spellings realisation, etc., are, from a United States point of view, Anglomaniacal, and are usually accompanied with other Britishisms like colour, favour, etc. A likely explanation of their use in some books printed in the United States may lie in the fact that a British circulation is desired, and attempt is made to further it by adopting British spellings. Britons will never admit that color, favor, etc., are correct spellings, and most of them still think that words like realize, etc., are rightly spelled the other way, notwithstanding the fact that even their own dictionary-makers now admit that our way is better. The spellings with *-ise* are a preservation of the letter used by the French, who spell the words from which many, if not most, of the English words are derived with the ending *-iser*. Any book on punctuation should have the information as to quotation. Dictionaries define words. De Vinne's "Correct Composition" (published by the Century Company, New York) has a long list of variations in spelling, as well as much other valuable information for printers.

ABBREVIATIONS AND CONTRACTIONS.—Here is something surprising from a publisher: "One of our advertisers marked out the period after the word 'Bldg.' in the line 'Tribune Bldg., New York.' He said that 'Bldg.' was a contraction, and not an abbreviation, and therefore no period should be put after it. We spelled the word out, as there was plenty of space. Was his objection reasonable?" *Answer.*—"Bldg." is a contraction, but it is also an abbreviation, and is printed always with a period. The only printing in which we have seen it without the period was newspaper work abounding in abbreviations, and with no period used with any of them; and this practical universality of usage is the reason for our surprise. No doubt the objector was very logical, but he was not logical enough. His ratiocination carried him to the point of differentiating between a contraction as one thing and an abbreviation as another, which in some cases would be wise procedure, because in some circumstances distinction secures perspicuity. His reasonableness failed at this point, however, and the objection was not a good one. Any dictionary would inform him that, in general, abbreviating a word is any sort of shortening, and all dictionaries except one define the words so as to leave no clear distinction. The one is the Standard, which says: "An abbreviation is a shortening by any method; a contraction is a reduction of size by the drawing together of the parts. A contraction of a word is made by omitting certain letters or syllables and bringing together the first and last letters or elements; an abbreviation may be made either by omitting certain portions from the interior or by cutting off a part; a contraction is an abbreviation, but an abbreviation is not necessarily a contraction; rec't for receipt, mdse. for merchandise, and Dr. for debtor are contractions; they are also abbreviations; Am. for American is an abbreviation, but not a contraction." Printing technicality

makes just one distinction—a short form with a period is an abbreviation; one with anything else in place of the omitted letters is a contraction. The logic that rejects "Bldg." as an abbreviation should also omit from that category such familiar forms as Dr. for doctor, Wm. for William, Pa. for Pennsylvania, Me. for Maine, Md. for Maryland, St. for Saint, Mt. for Mount, cwt. for hundredweight, and a host of others, as may readily be seen by a glance at the list of abbreviations in the Standard Dictionary—which list, by the way, includes the very bldg. that was objected to. No substantial ground exists on which to censure either form of contraction, bldg. or b'ld'g, when one must be used, but in fact the one that printers call an abbreviation is the one that is most used. It is far better, when it can be done, to spell out the word.

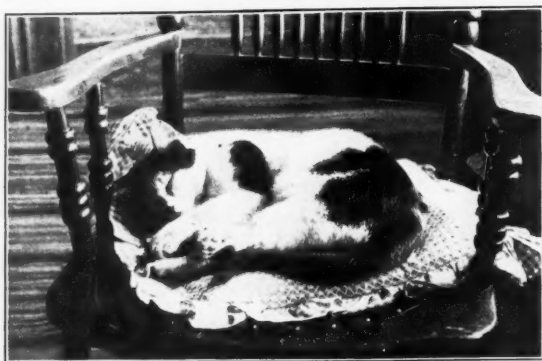


Photo by C. B. Bergersen, Lamoni, Iowa.

AN AFTER-DINNER NAP.

WHERE SCIENCE BEATS NATURE.

The eye and ear have long been regarded as marvels of mechanism, quite the most wonderful things in the world. But compared with the implements of a present-day laboratory, the sensitiveness of all human organs seems gross enough. A photographic plate, coupled with a telescope, will reveal the presence of millions of stars whose light does not affect the retina in the least. The microscope, too, with its revelations of the world of the infinitely small, tells us how crude, after all, is this most delicate of the senses. Indeed, we may liken it to a piano where only a single octave, toward the middle, sounds. From the ultra violet to the lowest reaches of the spectrum is a range of some nine octaves of light vibrations, of which, save for our new mechanical senses, we should never have been conscious of but one.

The ear hears little of what is going on around us. By means of a microphone the tread of a fly sounds like the tramp of cavalry. Our heat sense is very vague; we need a variation of at least one-fifth of a degree in a thermometer to realize any difference in temperature. Professor Langley's little bolometer will note the difference of a millionth of a degree. It is two hundred thousand times as sensitive as our skin.—Carl Snyder, in *Harper's Magazine* for March.

THE SIGNIFICANCE OF POINTS.

Dr. W J McGee, of the Bureau of American Ethnology, one of the most learned and original of ethnologists, was named Washington Jefferson McGee in times of happy infancy. When he grew up it struck him that the first two names were somewhat magniloquent and superfluous. He began to subscribe himself W. J. McGee. What did the W and J stand for? asked the curious. For nothing, said he; they are what they seem. "Then why the points?" asked the cavilers triumphantly. So Mr. McGee dropped the points and contented himself with plain W J

Newspaper Gossip and Comment

BY O. F. BYXEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth; 114 pages. \$1.

WRITING FOR THE PRESS.—By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the textbook of the Department of Journalism at Cornell University. Cloth, \$1.

THE Pittston (Pa.) *Gazette* has one of the latest Cox Duplex presses.

A new Babcock Dispatch press has been installed by the Kewanee (Ill.) *Star-Courier*.

WAYNESVILLE, Ohio, has a new paper, the *Enterprise*, started just before the holidays.

THE Salem (Ohio) *News* now occupies a handsome new home, built expressly for its use.

AMONG the papers which have recently installed Cox Duplex presses is the Jamestown (N. Y.) *Post*.

THERE are some horrible specimens of newspapers sent me from time to time, but few equal in horribleness the now

THE HUSTLER
One Year For Only 50 cents

oT Day

Detroit's New Daily Paper.

Up to date for news

Centa Copy 1

25cpr., Month. 25

B. CLARK.

A cent.

HUSTLER Office,

Ortonville Mich

No. 1.

defunct Ortonville (Mich.) *Hustler*. One of its advertisements is reproduced herewith (No. 1). The intelligent compositor must have had an extra "hustle" on when he set this.

HAYWARD (Cal.) *Review*.—During the past year there has been considerable improvement in the ad. display, although the sameness that characterized the advertising columns in the

carefully made up. The ads. appear to be the work of two compositors, one who sets some first-class ads., while the other endeavors to display nearly every line.

GREAT FIRES AND THE NEWSPAPERS.—In February there occurred two great fires in which valuable newspaper properties were totally destroyed. One in Waterbury, Connecticut, on February 2, when property valued at \$2,000,000 was burned, including the beautiful building and plant of the *Waterbury American*; and just a week later the \$6,000,000 fire at Paterson, New Jersey, when the *Paterson News* lost its fine new building and entire outfit, except what was contained in the

THE EVENING NEWS.

PATERSON, N. J., FEBRUARY 10, 1902.

FIRE! FIRE!
Terrible Disaster
Business Section in Ashes!
Probably 250 Dwellings are
Totally Destroyed.
Loss, \$8,000,000

Fire, cruel, unrelenting in its ferocity and destruction, flamed and raged on by a gale blowing from 40 to 50 miles an hour, has swept the business heart out of the city, and destroyed millions of dollars' worth of property and left the very core of Paterson and a good portion of its residential section, scorched and smoldering ruins, and from five to eight hundred families homeless and impoverished, and driven out into the cold winter weather to be cared for by friends and hospitable people who have taken them into their homes. Tens of thousands of men and women, few cities have ever before been visited by such dire destruction. While appalling in its destructiveness to property, both public and private, there is no good side to the calamity, and this is the total absence of loss of life, so far as is known, and the few minor casualties that marked the end of the destructive element.

The fire that has converted the older section of the city into wreck and ruin was discovered at midnight burning in the Van Buren street end of the remarkable frame structure on Broadway, and reaching through to Van Buren street, that did duty as an alley, by Charles Adams, a Unionist in the employ of the Jersey City, Paterson and Hudson street railway company. Adams was employed on the night force of blacksmiths, making repairs to cars. While at his work he first noticed the flames in the rear of the shed, and they took a good start. He warned the other men in the place, and Night Dispatcher William Ferguson ran to box 431 and turned in no alarm for the firemen. Ferguson then lost no time in shut-

ting off the electric power from the feed wires, so that there would be no danger for the firemen in battling with the flames. The long car shed, one story in height, acted like a huge fan, and the wind swept through it a perfect gale, fanning the flames fiercely, so that when the firemen answered the call from the box they found the whole interior of the shed ablaze, and the flames sweeping and leaping by the old horse ways and the highly varnished cars stored in the buildings.

The effects of the fire were to cope with the flames were feeble in the teeth of the gale, and extra calls were sent in that brought out the entire department to the scene. At first the flames went in leaps, starting fires in many separate places. The high wind carried great volumes of sparks for blocks and caused fires to start in the north. Fires were raging in so many places at once that the firemen could not distribute themselves, and these places were simply allowed to burn down. Soon the spaces between these fires closed up, in the heart of the city, and the great mass of scorching flames swept on in an awful march of devastation.

All the music halls remain in this city are destroyed, and every Gold Folio and Entertain Star lounge room, except Paterson I. O. O. F. and Germania O. E. S., is gone. William S. Butler, mayor of Hoboken, N. J., has directed the use of music hall, Hoboken, in Paterson for the purpose of raising money for the relief of the fire victims.

Leifegren, counsel, Royal Artillery, will be right at the scene of George Henry Paine, in the Billiard block, on Market street, where Paine's Leifegren's headquarters were in the Gold Folio's billiard building which was destroyed.

The exception of the open house at their home on Clark street all yesterday from 8 a. m. to 10 p. m. in order to supply the needs of their neighbors who were at the scene of action. Hartman Winslow, assisted by others, supplied coffee and sandwiches as fast as possible. They found Hunter & Company, on Broadway, open, and Mr. Hunter supplied everything he had of an edible nature gratis to the firemen. The example succeeded in getting a leg up of home and worked valiantly in protecting property in the vicinity of their home. They claim that if they had had an old steamer handy they could have saved more, and the old men were in charge over the fire that buildings were burning over them, and they could do nothing to stop the destruction.

The last of the Artillery division of 25 beds at the lodging-house, 12 Ryerson avenue, to prevent smoking shelter. The army had three hours and was not to aid in moving the effects of those in want.

There will be a special meeting of the First Ward Republican club tonight at headquarters on North Main street, to consider ways and means of raising a fund to be added to that already begun for the relief of the fire victims.

A special meeting of the Eleventh Ward Republican club will be held at 555 Madison avenue tonight for the purpose of raising subscribers to relieve the sufferings of the burned out families. The call is signed by John Smith, president of the club.

The Hill Bread company of Newark started at midnight with 5,000 loaves of bread for free distribution in Paterson.

Mayor Seymour, of Newark, has called a meeting of the city council tomorrow at 12:30 p. m. to consider the question of offering aid to the city.

The Orphan club concert, announced for tomorrow night at Association hall, is, of course, postponed by the destruction of that building. Two concerts are due to subscribers this season, and of course the obligations of the club will be carried out when arrangements can be made for a place.

"An Evening with Tenyson," to have been given this evening by class No. 8, in the Sunday school rooms of the Church of the Holy Communion, has been postponed.

A census that was to have been held at 381 Edison street tomorrow has been indefinitely postponed.

The entertainment of the Halcyon Frolics club, which was to have been held tonight at Sons of Veterans hall, has been postponed until further notice.

S. Scherer & Company, the grocers, are open for orders at 310 Main street, and will soon have their stock in and ready for business.

The Paterson Water company has secured the new store at 2-4 Main street, near Ward, and will establish its office there.

The Postal telegraph company has engaged an office at 252 Main street.

Koster, the latter, advertises his business at the old stand, 124 Main street.

J. A. Caccetta, the eyeglass specialist, whose office was at 121 Main street, opposite the Boston store, has opened temporarily at 111 Broadway.

The only way the Young Men's Christian association can recognize is by the members communicating with Secretary Houghton at temporary headquarters, 302 Market street, Elmhurst building, and they should do this at once. Part payment membership are included.

Coke & Co., the lawyers turned out in the Paterson National bank building, have rooms with John B. Lee, room 31, Second National bank building.

Robert E. Ryerson & Company, the tailors, will conduct business temporarily at 75 Paterson street.

Lewyer L. H. Grimmer's temporary office is at 91 Water street.

The Young Men's Christian association has established headquarters in the Elmhurst building on Market street, and to-morrow evening there will be a meeting of the board of directors at the home of J. W. Cleveland, the president, 375 Broadway.

St. Agap's academy will remove studios at St. John's convent, Delaware street, to-morrow.

The office of the Paterson Gas and Electric company has been temporarily transferred to the Edison station, Van Hook and Fremont streets, and the hours are eight to six, with special orders received up to 4:15 o'clock in the evening.

St. Mark's Episcopal congregation will worship in the Broadway Reformed church, Broadway, between Paterson and Straight streets. Service will be held at 10:30 a. m., and 7:30 p. m. on Wednesday and on Thursday and Friday evenings at 8

to increase space, many who seldom advertised are making contracts, and others in near-by cities are making strong bids for trade. The papers in every instance have been obliged to increase in size, some to the limit of their press capacity, and some of the latter have increased rates and even refused business. This advertising has resulted in more business for the merchants, and while these great fires were looked upon with horror, and have undoubtedly resulted in great loss and suffering to some, there are others who have reaped the benefits, and the indications are that more beautiful buildings and greater prosperity will rise out of the ruins of both cities.

Palo Alto Tribune, Emmetsburg, Iowa.—The *Tribune* continues in the front rank of neat papers, both as to make-up and ad. display. The items of correspondence should be graded, and a little more ink would be an improvement.

Reform School Advocate, Plainfield, Indiana.—The boys are doing very good work on the *Advocate*. There is nothing about the little magazine to criticize, except that the presswork would be improved by a trifle more impression.

In January the *Woman's Club*, a magazine for women, made its initial appearance, at Marion, Indiana. It is made up principally of entertaining short stories. A few of the illustrations in the February number are crudely drawn.

AUGUSTUS HARR, Wilkinsburg, Pennsylvania.—Your best arrangement of the heading, "Local News of all Pittsburgh," is the one where the population and area are placed in panels, but the type used for the prominent words was not well chosen.

A new illustrated weekly publication of a high order has made its appearance at New Haven, Connecticut, entitled, the *Saturday Chronicle*. The initial number was published early in February, and contained some very pretty views of New Haven.

SHORTLY after the one hundredth anniversary of the birth of the Marietta (Ohio) *Register*, that paper issued a "Centennial Number," with a handsome lithographed cover, that was a remarkably fine piece of work. The presswork deserves particular commendation.

TARRYTOWN (N. Y.) News.—A creditable paper in every way. Ads. are all good, except that of the Mutual Life Insurance Company, which has too many display lines, all nearly the same size. If the first page date line was a lighter-faced type it would be an improvement.

BEAUMONT (Texas) Enterprise.—Your paper is so badly offset that it is almost impossible to tell if it would be creditable with this fault removed. There is a good supply of advertising, there being about thirty columns to eighteen of reading matter, and it is fairly well displayed.

SUTTON & McDONALD, Massena (N. Y.) Observer.—Your paper is one of the neatest that have come to my desk this month. Ad. display, presswork and make-up all deserve commendation, except that in the latter plate matter columns are made too full and are slightly uneven at the bottom.

COUNCIL GROVE (Kan.) Republican.—You have a paper full of news, but it is badly mixed with advertising in the local columns. Ads. are very nicely displayed. The anniversary number, issued at the opening of your thirtieth year, was a creditable piece of work, containing many nicely printed half-tones.

BEGINNING with the first of last month the Boston *Post* took a step in the right direction when it placed a semi-prohibitive rate on first-page advertising, with the object of keeping the page exclusively for news. The new rate is 60 cents per line, while the price charged for other pages is but 18 and 20 cents.

FORT COLLINS (Colo.) Courier.—A neat paper, carefully made up, and with some very nicely displayed ads. The one custom which ought to be abandoned is the running of paid readers under "City and Country." These have increased to

FIRST PAGE OF A PATERSON PAPER.

office safe. Neither of these papers missed an issue, although much abbreviated in form, and the first page of the first number of each published after the fire is shown herewith. The *Waterbury Republican* was also entirely crippled through loss of light and power, but succeeded in publishing two pages the following morning from a job office, the first of which is also reproduced. At this writing, less than three weeks after these great calamities, it is interesting to note the effect upon the business of the papers in these two cities. The result is identical in both cases. Nearly all the business houses have secured new locations and are advertising much more extensively; many who formerly had one and two column ads. are now using quarter and half pages; other merchants have been led

such an extent that out of forty-three items in the first column thirty-eight are advertisements.

C. L. McILVAINE, *Tuscarawas Advocate*, New Philadelphia, Ohio.—The *Advocate* is a nicely printed paper, and contains a generous amount of news. Ads. are also creditably displayed. You should carry more advertising, and a change to a six-column quarto would aid in securing this, as an ad. appears much more prominent on a smaller page.

T. B. CUMBOW, Salina (Kan.) *Republican-Journal*.—Your ads. are set in good taste and the time consumed in composition would indicate that there was little lost in planning. The

Waterbury American.

WATERBURY, CONN., FEBRUARY 5, 1902.

\$2,000,000 FIRE.

Business Center of Waterbury Swept By Devouring Flames Last Night and Early This Morning.

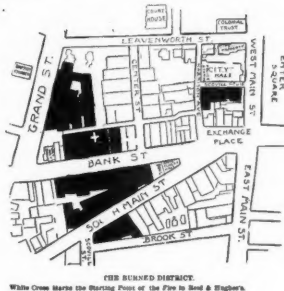
Thirty Buildings Destroyed—More Than a Hundred Business Establishments Gone.

Great Blaze Sweeps through the Heart of the City Leaving Only Ruins in its Train—Scovill House Destroyed After Main Fire Was Under Control.

The worst disaster in the history of Waterbury was the fire which swept through the business center of the city last evening. Thirty-one buildings, many of them among the finest of the kind in Waterbury, are in ruins. More than 100 business establishments are ruined. The property lost is estimated at close to \$2,000,000. The condition of affairs this morning makes accurate figures impossible. The one fortunate thing about the whole disaster is that it was restricted by time of day.

The list of buildings destroyed is as follows, and the estimated loss on each, including contents:

Bank street—Jones & Morgan and company	\$100,000
Brown building and contents	100,000
Bell & Houghton and contents	200,000
Morgan building	100,000
Camp's building on corner of Franklin	200,000
Wm. Houghton's building and contents	200,000
Turkey, Bath building and contents	200,000
Plant building and contents	200,000
J. B. Houghton and contents	100,000
Connelly's	50,000
Brown's	50,000
Rice & Plummer	100,000
Old American building	100,000
Three buildings owned by Houghton's	50,000
Rocky hill—Cline building	50,000
Morgan building	50,000
Pringle building	50,000
Pringle building	50,000



White Cross Marks the Starting Point of the Fire in Scovill House.

FIRST PAGE OF A WATERBURY PAPER.

half-page ad. is particularly well constructed. To set nearly a page of advertising and make up four pages of a seven-column paper is certainly a good day's work.

Profits, Philadelphia.—The publication is creditable from both literary and mechanical standpoints. I would prefer to see fewer leaf ornaments, and to have the running title restored to the top of the page. The ad. of Thomas & Co. is very strikingly displayed, and is much more attractive as it is than it would have been if spread all over the page.

The Lyre, Petoskey, Michigan.—Volume MMMMI, No. 2, "according to Egyptian chronology," of "Michigan's Merry Magazine," has been received for criticism. John C. Wright "is to blame for it." The entire contents are bright and original, and sparkle with wit of a distinctive character. From a mechanical standpoint it is entirely satisfactory.

A UNIQUE PUBLICATION.—Burnett R. Davidson, of Winnipeg, Canada, sends me a copy of the *Lumsden News*, produced entirely on a typewriter, which was published weekly for nearly six months by T. M. Grover. In a letter to Mr. Davidson, Mr. Grover describes how the paper was produced, as follows:

I first took my stencil off the typewriter and then transferred the stencil sheet to my mimeograph; printed the first side, consisting of four pages, one page at a time, then turned the sheets and repeated the same process on the other side. The object of the paper was for purely local purposes, giving the people in the district the occurrences from week to week and very brief reports and news of general importance, compiled from other leading papers, of the two wars. You will understand that the eight pages represent eight stencils, printing three hundred of one

page, then removing the stencil, putting in a new one and printing the same number on a fresh stencil. This, as you will see, was considerable work, making 2,400 impressions before the work was completed. As far as I know, the *Lumsden News* was the first paper of its kind ever published in Canada, and if there should be a poor distinction in that, kindly throw the mantle on me.

BUREAU OF INFORMATION.—Besides the rate card, which is reproduced elsewhere, another question of general interest was answered by mail:

HAGERSTOWN, MD., February 20, 1902.

O. F. Byxbee, Scranton, Pennsylvania:

DEAR SIR,—I am contemplating selling the circulation of the daily paper of which I am manager, but before doing so I want to ascertain what has been the experience of newspaper publishers along this line. My paper is a daily morning publication in a town of fifteen thousand people, there being two other daily papers, both afternoon. It is a Republican organ, with a subscription price of \$3 a year. Will you advise me how much you think I should charge a man for the papers who will have exclusive privilege of the circulation within this city and vicinity, he to do the delivering and be responsible for the collections as a matter of course. I was of the opinion that 65 cents a hundred would be a fair price, but in view of a probable increase in circulation, that it would be equitable to sell the papers at 1/2 a cent and increase the price gradually with the circulation until it reached 65 cents a hundred.

Yours very truly,

VERNON M. SIMMONS.

Vernon M. Simmons, Hagerstown, Maryland:

DEAR SIR,—If you have fully decided to dispose of your circulation, and it is only a question of price, I think it would be a mistake not to fix a figure that will always remain the same. If the circulation should be doubled through the efforts of the man who purchases it, he will consider that any benefits from the increase should go to him. A few

WATERBURY REPUBLICAN.

WATERBURY, CONN., FEBRUARY 5, 1902.

Three Million Dollar Fire!

Three Acres of Roaring Flames Convert Waterbury's Business Section Into an Inferno.

DOZENS OF FIRMS ARE BURNED OUT.

Central Streets of the City Filled With Scores of Weeping, Homeless Families.



ONE OF THE FIRST BURNED BUILDINGS IN THE FIRE.

Following the fire, the city was in a state of confusion. The streets were filled with people, many of whom were weeping and homeless. The fire had destroyed many of the city's business establishments, leaving a large area of the city in ruins.

The fire started in the Scovill House, a large building in the center of the city. It spread rapidly, destroying many other buildings in the area. The fire was under control by the morning, but the damage was extensive.

The fire was a great disaster for the city. It destroyed many of the city's business establishments, leaving a large area of the city in ruins. The fire was under control by the morning, but the damage was extensive.

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FIRST PAGE OF ANOTHER WATERBURY PAPER.

publishers of 1-cent journals are able to get from 55 to 65 cents per hundred for their papers, but the majority accept half price.

However, outside of the large cities I do not think the arrangement proposed is a wise one. While there are a few publishers who will not agree with this opinion, yet I have talked with many who do not control their circulations and sincerely wish they did. The publisher who, in pushing for circulation, controls his own deliveries, has a distinct advantage.

Sincerely yours,

O. F. BYXBEE.

business men on the value of its advertising columns, each letter occupying a page together with a half-tone of the writer. The idea is a novel one and no doubt commanded attention.

MOUNT MORRIS (Ill.) *Index*.—A very satisfactory small-page weekly—sixteen four-column pages. A neat style for professional cards is shown herewith (No. 2).

N. E. BUSER,
LICENSED ARCHITECT.

Office in Buser Building.
MT. MORRIS, ILL.

OFFICE HOURS { 10 to 12 A. M.
 { 2 to 4 P. M.
 { 7 to 9 P. M.

DR. C. J. PRICE,
PHYSICIAN AND SURGEON.

Office and Residence north
of College Campus.

HOURS:—8 to 11:30 A. M.
 1 to 4:30 P. M.

J. B. MOATS,
DENTIST.

Office over McCosh's Pharmacy.
Outside of office hours at
Hotel Rohrer.

No. 2.

Two slightly exaggerated cases of a common practice are related by the Lawrenceburg (Ind.) *Press*: "Looking over a column of 'Local Happenings' in an exchange last week, we

announced the death of an old mule in its 'Personal Mention' column."

HAROLD VAN TRUMP, Rochester (Ind.) *Sentinel*.—Your ads. are all good, and the American Press Association cuts form appropriate illustrations. These, Mr. Van Trump explains, are sawed out of the plate matter and laid away for future use, and he now has such a stock that he can illustrate nearly anything. "Some of our advertisers," he writes, "come in and say, 'Get me up a good harness ad.,' or 'dress goods ad.,' and we do the rest."

AD-SETTING CONTEST No. 11.—On March 1, one month before closing, there had been submitted thirty-three specimens of the Edgerly & Killeen ad., used as copy in contest No. 11, which would indicate that there would be an unusually large number of entries. The copy for this ad. was taken from the Decorah (Iowa) *Republican*, published by A. K. Bailey & Son, and when the paper was criticized in December this ad. was designated as the only one in the paper not up to the general standard of excellence. In connection with this criticism the following letter from Mr. Bailey, Sr., will be found interesting:

DECORAH, IOWA, February 8, 1902.

O. F. Byrbee, Scranton, Pennsylvania:

DEAR SIR,—I read with interest your announcement in THE INLAND PRINTER for February that you had selected the Edgerly & Killeen ad. from the Decorah *Republican* as a basis for ad-setting contest No. 11. The copy affords a good opportunity for quite a wide divergence in treatment. I shall look for the outcome with no little interest, and intend to have my ad. setter and job man enter the competition if they will. Now that this is settled upon, we can explain the ad. in question in a way so that you can see how it is a matter of joke to us. The copy was brought to us the last minute before going to press, and under ordinary circumstances we would have refused it admission. But, as you will see by the copy of paper sent herewith, two other millinery houses had decided to have openings, and the Edgerly & Killeen people felt they must have it in. Under these circumstances, the old man of the establishment, that is this writer, took a stick in hand and literally threw it together. The product as it came to his hand was not so bad as it was in the ensuing number which came under your observation, because it was better spaced and had more whiting about it. The ad. was accorded a little more space in the first issue than was called for. The second week the space was limited, and it was unduly condensed by the make-up, and in unleading no particular care was taken in making a fine display. Hence the "horrible example" which you have selected for your contest.

Yours truly,

A. K. BAILEY.

THE CHAMPION GRADUATED RATE CARD.—Through THE INLAND PRINTER'S "Bureau of Information" the following request was received: "Enclosed we hand you our check in

	1 lt.	2 ts.	3 ts.	4 ts.	5 ts.	1 wk.	2 wks.	3 wks.	1 mo.	2 mos.	3 mos.	4 mos.	5 mos.	6 mos.	1 year.
1 inch	\$.25	\$.50	\$.75	\$1.00	\$1.25	\$1.45	\$2.55	\$3.45	\$4.60	\$7.70	\$10.30	\$12.80	\$14.90	\$17.00	\$28.20
2 inches	.50	1.00	1.45	1.85	2.25	2.55	4.35	5.80	7.70	12.80	17.00	21.15	25.10	28.20	45.70
3 "	.75	1.45	2.05	2.55	3.00	3.45	5.80	7.90	10.30	17.00	23.20	28.20	32.90	37.60	61.30
4 "	1.00	1.85	2.55	3.15	3.75	4.35	7.25	9.70	12.80	21.15	28.20	34.45	40.50	45.70	74.40
5 "	1.25	2.25	3.00	3.75	4.50	5.10	8.50	11.50	14.90	25.10	32.90	40.50	47.00	53.50	86.90
6 "	1.45	2.55	3.45	4.35	5.10	5.80	9.70	13.15	17.00	28.20	37.60	45.70	53.50	61.30	99.50
7 "	1.65	2.85	3.90	4.85	5.70	6.55	10.90	14.60	19.05	31.35	41.80	50.90	60.00	68.20	111.75
8 "	1.85	3.15	4.35	5.35	6.30	7.25	12.10	16.00	21.15	34.45	45.70	55.10	66.10	74.40	124.25
9 "	2.05	3.45	4.75	5.80	6.90	7.90	13.15	17.45	23.20	37.60	49.60	61.30	71.30	80.65	135.25
10 "	2.25	3.75	5.10	6.30	7.50	8.50	14.10	18.90	25.10	40.50	53.50	66.10	76.50	86.90	146.25
11 "	2.40	4.05	5.45	6.80	8.00	9.10	15.05	20.35	26.65	43.10	57.40	70.25	81.70	93.25	157.00
12 "	2.55	4.35	5.80	7.25	8.50	9.70	16.00	21.80	28.20	45.70	61.30	74.40	86.90	99.50	168.00
13 "	2.70	4.60	6.20	7.70	9.00	10.30	17.00	23.20	29.80	48.30	65.05	78.60	92.00	105.50	179.00
14 "	2.85	4.85	6.55	8.10	9.50	10.90	17.95	24.60	31.35	50.90	68.20	82.75	97.25	107.75	182.88
15 "	3.00	5.10	6.90	8.50	10.00	11.50	18.90	25.70	32.90	53.50	71.30	86.90	102.50	118.00	200.75
16 "	3.15	5.35	7.25	8.90	10.50	12.10	19.85	26.80	34.45	56.10	74.40	91.00	107.75	124.25	208.25
17 "	3.30	5.60	7.60	9.30	11.00	12.65	20.80	27.85	36.00	58.70	77.55	95.25	113.00	129.75	221.00
18 "	3.45	5.85	7.90	9.70	11.50	13.15	21.80	28.95	37.60	61.30	80.65	99.50	118.00	135.25	230.50
19 "	3.60	6.05	8.20	10.10	12.00	13.60	22.75	30.00	39.15	63.90	83.80	104.25	124.00	140.75	240.00
20 "	3.75	6.30	8.50	10.50	12.50	14.10	23.70	31.10	40.50	66.10	86.90	107.75	126.00	146.25	249.00
22 "	4.05	6.80	9.10	11.30	13.30	15.05	25.35	33.25	43.10	70.25	93.25	116.00	137.00	157.00	268.00
30 "	5.10	8.50	11.50	14.10	16.50	18.90	31.10	41.50	53.50	86.90	118.00	146.25	173.50	200.75	343.00
60 "	8.50	14.10	18.90	23.70	27.50	31.10	50.50	67.70	86.90	146.25	200.75	249.00	296.00	343.00	624.00
77 "	10.20	16.80	23.00	28.00	32.60	37.20	60.70	79.95	104.50	177.25	242.00	302.00	362.00	422.00	783.00
120 "	14.10	23.70	31.10	38.30	44.50	50.50	82.10	111.00	146.25	249.00	343.00	436.00	530.00	624.00	1,185.00
154 "	16.80	28.00	37.20	45.30	53.00	60.70	98.50	134.00	177.25	302.00	422.00	542.00	663.00	783.00	1,503.00

noticed nine cards of thanks to subscribers who had paid up, one patent medicine notice and two paid locals, leaving only five items in the entire column that were, strictly speaking, local news. Not long ago a paper down the river

order that we may get a rate card for our daily paper. For a one-inch ad. we have been getting 25 cents for one insertion, and \$2 per month. No rate should be lower than 5 cents per inch each insertion, except the lowest yearly rate might be



Photo by H. L. Grant, Oakland, Md.

HERALDS OF SPRING

about 4 cents. For one column I would suggest \$2.50 or \$3 for one insertion, and about \$18 for one month. Make rates for one to five insertions, for one, two and three weeks, and for one month. Monthly rate may apply for two, three, four and five months, and yearly rate for six months. Also make rates for one to nineteen inches, inclusive (twenty inches is one column), and for twenty-two inches, which is a column of a seven-column paper, to which size we will make our paper shortly, and for thirty inches (one-quarter page six-column paper), and for sixty inches (one-half page six column paper), and for seventy-seven inches (one-half page seven-column paper), and for one page of six and seven column paper." This is by far the biggest rate card I was ever asked to furnish, but I succeeded in grading the card carefully between 25 cents for the first inch and 4 cents per inch for a twenty-inch column one year, as requested, and the result is shown in the accompanying table. It was impossible to carry out these instructions and at the same time give a price of \$18 per month for a column ad., as this is less than 3½ cents per inch. Beyond the yearly rate of 4 cents per inch for a column ad., the card is reduced in the same proportion until a price of 3½ cents per inch is reached for a page ad. (seven columns) daily for one year. This card will form an interesting study for those who still adhere to the graduated rate. It is based on the same price for every contract with an equal number of inches. As an instance, the sum of \$86.90 will be found to occur seven times, but each time it stands for the same number of inches, namely, 1560 (sixty inches, one month; thirty inches, two months; twenty inches, three months; fifteen inches, four months; ten inches, six months; and five inches, twelve months).

"PROGRESS OF JOURNALISM," the address of Thomas Rees, of the *Illinois State Register*, delivered before the Illinois Press Association, in February, has been issued in the shape of a very neat booklet. The address is highly instructive and valuable for its historic facts. At the back of the pamphlet is the poem, written four years ago by Mr. Rees, "The Old Subscriber," which is interesting to recall:

One day an old man and a boy came in; the old man, leaning on a crutch, observed:

"I reckon you hardly know me here,
And yet I've read your paper many a year.

"My name is Jones —
I live in Buckhart, near the Christian county line,
My father settled in the timber there in eighteen twenty-nine,
And we have took your paper since it was first got out —
In thirty-five or thirty-six, or somewhere thereabout.

"It almost breaks my heart
To tell you we must part,
But I have come to stop 'er — the paper I'm a-gettin'.

"You ask me why — I hate to tell you,
For a man is sort of 'shamed, if hap'nen to be poor,
Of lettin' people know that the wolf is at the door —
Not only at the door, but broke clean through with vim,
And glarin' eyes and 'nashin' teeth that's mighty nigh to him.

"But that's my fix, and while I'm 'shamed to say it, it's the truth,
And worse than all, I think I'm owin' more 'an I can pay;
I thought I'd come and tell you for to cut 'er off to-day —
I mean the paper I'm a-gettin'.
Of course I'll miss the paper that's been comin' out so long,
Like we miss the birds in autumn when they cease their summer's song.

"But then my son, who always came and paid, he's dead —
He got mixed up with a fractious colt about the first of May;
He was trainin' of the creature when she broke and run away.
He said, 'It didn't 'mount to much — a few bones broke, that's all' —
But he failed and still grew worse, till he answered to the call.

"You know the girl he married wasn't like a farmer's wife,
And by two years she went afore to try the higher life —
She always seemed just like a tender flower.
The farm? I haven't owned it for a dozen years or so —
A fire and a mortgage haint neither of 'em slow;

1-6

And then I lost my wife;
So me and little Jim, this lad you see —
Jim's boy — is all that's left below
To wait our time.

"Yes, me and little Jim is all that's left —
We sort of fight together
And chink up all the holes to keep out winter weather,
And hold the wolves of poverty at bay.

"But a man of eighty, and with failin' sight,
To make a battle isn't much,
Seein' as his only weapon is a crutch;
And as for Jim — he's only eight —
He can't do much at any rate.

"There's one thing, though, that he can do,
He's got the sight,
And reads the paper to me every night,
And all the big words — gets 'em right —
And that's what Jim can do.

"But no more readin' now for Jim,
Except the books he brings from school with him;
For while a paper's what I call, in fact, a cryin' need,
If you haven't got the money you hain't no right to read.
We'll try and do without it — 'tis a few years at the most
'Till I will join the army — the mighty moving host
That marches never to return,
And Jim'll fight alone.

"So cut 'er off and stop 'er now, and we'll do what we can
To pay you what we owe you, for we want to act the man.
But while we're workin' round to bring this thing about,
You'll have to wait awhile for to straighten it all out."

The old man ceased and with a withered hand brushed back a falling tear.

Then the newspaper man said:

"My dear old friend, I'll tell you how to make this matter straight,
We'll call it square — the year that's past — and throw in ninety-eight;
We'll throw in every year to come — we'll hope they'll not be few
That we can print a paper little Jim can read to you."

THE KING JAMES BIBLE.

In telling of the lineage of the English Bible, in *Harper's Magazine* for March, H. W. Hoare pays a tribute to the King James version and the scholars who made it:

"Its scholarship marked a conspicuous advance even on that of Geneva," he says. "It was free from bias, and did not provoke opposition by any polemical notes. The character of its diction was in full harmony with the key-note which Wycliffe had been the first to sound, and which Tyndale had echoed. Its English was the people's English, yet reflecting at the same time all the glow and glory of a period never surpassed in the whole history of letters. Receiving the jewel committed to them with a deep sense of devout responsibility, King James's revisers provided for it a setting of imperishable beauty. In strength and tenderness, in its sustained note of nobility and solemnity, in its wondrous pathos, in its chastened sobriety, simplicity and directness, in the semblance of inevitableness under which the elaborate art of it lies concealed, in its haunting cadences and rhythms, the richness and power and grandeur of our native tongue have been enshrined forevermore. In other respects our debt to King James may not be great, but in the history of the English Bible he stands out as the energetic, sagacious and wide-minded promoter of an enterprise not unworthy of the nation."

LESSONS IN ILLUSTRATING.

Having become interested in the "Lessons in Illustrating," by Mr. Frank Holme, in *THE INLAND PRINTER*, I feel free to say that I have already been benefited far more than a year's subscription to your valuable magazine. Therefore I should continue to want it were there no other lessons to be learned from *THE PRINTER* save Mr. Holme's.—John J. Altmeyer, Maysville, Kentucky.



BY JAMES HIBBEN.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

NOTES ON COPYRIGHT, DOMESTIC AND INTERNATIONAL.—By Richard T. Lancefield. Useful to the author, publisher, printer and all interested in the production and sale of books. 50 cents.

THE QUESTION OF COPYRIGHT.—Compiled by George Haven Putman. Comprising the text of the United States Copyright Law, and a summary of the copyright laws of the chief countries, etc. Second edition. New York: 1896. \$1.75.

AUTHORS AND PUBLISHERS.—By George Haven Putman. A manual of suggestions for beginners in literature, including the text of the United States Copyright Law, with general hints to authors. Seventh edition. New York: 1897. \$1.75.

EMPLOYEE VERSUS EMPLOYER.

Employers of labor, skilled or unskilled, operating machinery, frequently meet with problems growing out of personal injuries. An accident occurs through unforeseen circumstances, unknown defects, or negligence of a fellow employee. Be it grave or slight, practical sympathy is aroused. The manager must determine how far compensation shall go. A broad business policy would dictate liberality, especially if the employee has rendered long and faithful service, irrespective of legal responsibility.

THE DAMAGE SUIT LAWYER.—Actuated by hope of financial reward, not genuine endeavor to right a wrong, having been almost immediately advised of the injury, he visits the afflicted or else communicates by letter, insidiously extends sympathy, and incidentally tenders his professional services upon a contingent basis. Cupidity is aroused, gratitude forgotten, and the troubles of the employer commence. No matter how weak the evidence, the crafty manipulator of human avarice, with bold assurance, threatens to or sets the machinery of the law in motion.

THE CONTINGENT FEE AN INSPIRATION.—Taking a suit on shares has generally been recognized by the courts as legitimate, and not in violation of professional ethics, *provided the costs and expenses of litigation, or a portion of the same, are not paid by the attorney.* People with meritorious demands, financially impecunious, would suffer injustice if contingent fee contracts were not sustained. It is the litigant without the shadow of a legal claim, inspired by the shyster, one must guard against. The curse of the contingent-fee system as applied to him (shyster) is to create speculation by and through the injuries of others, incite unscrupulous litigation, coerce settlements of wrongful claims, stir up strife, and use the law for the attainment of a questionable purpose. Repeated pestiferous pertinacity, by an unprincipled lawyer, will many times procure a settlement of an unjust claim because of dread of litigation, its many uncertainties, and unknown expense. This is the factor in the problem which the nerve of this type of attorney utilizes to the limit. When it is known that the damage suit lawyers (and I speak of a class following this line for revenue only), have evolved a system of transacting business which for minuteness of detail in procuring and working up evidence is almost perfect, and that in the city of Chicago the bringing of a suit for large damages costs but a trifle, it will be readily understood how settlements for small amounts, especially if many suits are pending, can yield a handsome profit to the attorney practicing upon a contingent basis.

COMMENT UPON THE LAW OF LIBEL.

DEFINITION.—A libel may consist of writing, printing, signs, pictures, etc., tending to blacken the memory of the dead, or charge dishonesty, etc., against the living, causing exposure to

hatred, contempt, etc., or injury to business. The above is sufficiently comprehensive to guide the editor when considering matter submitted for publication. A man's reputation should not be wantonly attacked. Fair criticism is always allowable, but under the cover of this privilege false statements of material facts are not permissible.

CARICATURES AND PICTURES.—Any caricature, cartoon, or picture of another, which has a tendency to expose him to ridicule, contempt, degradation, etc., is libelous. *Illustration:* In a case in Wisconsin a cut of a jackass was inserted in an article concerning the person alluded to, describing him as a conceited, etc., jackass. This was held actionable.

MANNER OF STATING LIBEL.—It is immaterial whether the language, prints, etc., used are direct or indirect in impugning one's integrity, or charging him with fraud, etc., in his business. The inference oftentimes is as forcible in its purpose (and frequently so intended) as if explicit terms were employed. The test is, do those under whose eyes the matter falls comprehend its application? Do they regard it as imputing crime, charging fraud, etc.? Many times veiled expressions are used so that the sting will reach its victim and yet leave nothing tangible in law for the injured person to base an action upon. The insidious libeler is most dangerous in his methods and far reaching in his aim.



I. H. WHIPPLE AND HIS MOTOR SLED.

In addition to looking after the mail plate business, Ira H. Whipple, Chicago, is also interested in cycles. The above machine was exhibited at the recent automobile show in Chicago, and attracted much attention. The front wheel of the motor has been removed, and runners attached for use in winter. A patent on this attachment has been applied for.

TRADE, PROFESSION OR BUSINESS.—The law jealously guards business reputation. The reason is obvious. A libel which causes one to lose his office, or injure his business through charges of fraud, dishonesty, etc., strikes at his means of earning a livelihood. *Illustration:* Words are actionable when applied to one with reference to his profession or trade, which impute to him the want of those qualifications which are essential to him in his profession or trade; as to attribute knavery to a lawyer, ignorance to a physician, profligacy to a divine, cowardice to a soldier, or insolvency or dishonesty to a merchant or tradesman. Sometimes a libel upon a thing may constitute a libel upon a person. To say of a brewer that he adulterates his beer would be a libel upon him in his trade, not because the beer is bad, but because the language imputes deceit. It is well for the printer and publisher to remember, when undertaking the manufacture and dissemination of matter reflecting upon another, that the law holds one to a stricter account for that which is written than that which is spoken. Many times one may say things which are severe, and under certain circumstances they would not be held liable. Yet if

such words were printed and circulated they would become libelous; the rule being that written words, the manifest tendency of which is to seriously hurt another's reputation, are actionable. The safe course, when confronted with a proposition of this character, and a doubt occurs as to the propriety of the subject and its intended application, is to resolve in favor of the doubt. The bait of a good profit should not tempt one to be a means of possibly injuring another, especially if the person attacked is in business and his methods are criticized. It is never good policy to pull somebody else's chestnuts out of the fire.

TRADE-MARKS FOR PUBLICATIONS.

Will a trade-mark protect title of publication?

There can be no trade-mark in the title of a book, as a literary protection, only as merchandise. There is a conflict of opinion as to whether or not a trade-mark can be secured for a newspaper or periodical. The weight of authority seems to be in favor of extending trade-mark protection to newspapers and periodicals. That the question, however, is not free from doubt, and that law writers recognize it when treating this topic, is shown by the following: One author says, "the fact is patent that it is still a mooted question (right to trade-mark), and the solicitor attempting to restrain piracy of this kind would better frame his bill upon unfair competition and not upon technical trade-mark. The fundamental doctrine upon which relief in this class of cases is afforded is that of misleading or the tendency to mislead, with consequent injury, actual or probable."

PRINTER AND PUBLISHER EQUALLY LIABLE FOR INFRINGEMENT OF COPYRIGHT.

Under Section 4964 there does not seem to be much doubt about the liability of both. If ever there was a question about it, it was settled in 1891 by the Supreme Court of the United States. The point was squarely raised, urging as a ground for its support that the publisher and seller of the book, not the manufacturer (printer) received the profits from sales. The Court replied, using the language of the parties contesting this claim, as follows:

"Both the printer and the publisher are equally liable to the owner of the copyright for an infringement, and as it is to be inferred that they made a profit from printing this protected book, they were, therefore, sharers in the profits realized from the sale of the books. . . . The two acts of defendants together in printing and publishing the books were practically those of partners. One doing one part, the other doing the other part of printing and publishing, . . . all parties concerned ought to be held to account to the owner of the copyright in respect to the profits derived from the printing, publishing and selling, without all of which combined there could have been no infringement."

I have purposely called attention to this decision, because it is all-important to both printer and publisher. It acquaints them with their exact status under the law, and should act as a finger post along the highway of business. No printer ought to undertake the manufacture of a book, periodical, etc., without at least using reasonable diligence to ascertain if the pitfalls of probable litigation by reason of violated rights of property are among the contingencies of the contract.

CAN THE NAME M'KINLEY BE COPYRIGHTED AS A TRADE SYMBOL, AND APPLIED TO A HOTEL?

Energetic promoters of a new hotel in Canton, Ohio, with the consent of the widow, have asked for a copyright on the name "McKinley," to designate the hostelry. Under Section 4952 this proposed commercial device and its intended use can have no possible relation to or with a "book, map, chart, dramatic or musical composition, engraving, cut, print, or photograph or negative thereof, or of a painting, drawing, chromo, statue, and a model or design intended to be perfected as a work of the fine arts," which alone are subjects of copyright.

Neither would it appear that the most liberal construction of the law would overcome the difficulty. The word, as such, in view of its contemplated employment, is not literary property, nor does it belong to the fine arts, nor can it apply to a "dramatic or musical composition." Irrespective of the above comment, it would require some ingenuity for the applicant of this trade symbol to comply with the statute by filing the title of his "book," etc., and delivering to the Librarian the requisite number of copies.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XX.—ANDREW FOREMAN, FIRST TYPEFOUNDER IN SAN FRANCISCO.

LIKE many other industries in California, typefounding began in a small way, and before the demands of trade would have made it necessary had it not been for the distance from Eastern cities and the length of time required to bring type to the coast. In the early '50's there were brokers and dealers selling type made in New York and Philadelphia, but there was a continual struggle for sorts, and printing was hampered thereby. One of these agents was William Faulkner,

who represented the Conner foundry, of New York. Mr. Faulkner was a practical printer and newspaper man who came to San Francisco in 1849. On August 25 was begun the *Pacific News*, published by Faulkner & Leland and edited by William Faulkner. At first the paper was a weekly, but in a short time it came out three times a week, and was the first tri-weekly paper in California. On the 1st of January, however, Mr. Faulkner sold out his interest in the paper and devoted himself to printing. Later he



ANDREW FOREMAN.

took the agency for the Conner typefoundry, and soon built up a large and lucrative business.

In 1866 it became evident that a typefoundry was badly needed in San Francisco, and Mr. Faulkner went East to make arrangements for a typefounding outfit. He placed his order with James Conner's Sons, and they chose from their employes Andrew Foreman to select and equip the foundry. Mr. Foreman at once entered upon his duties and began the work of building machines, fitting matrices and making molds for the new foundry. In due time everything was ready and shipped by steamer, arriving at its destination early in November, 1866. A suitable room had been provided, and operations began shortly after unpacking. Mr. Foreman had the entire responsibility of the little foundry, and had no skilled help whatever, so it was a rather difficult task to turn out type until he had broken in casters, breakers, rubbers and paggers. There was plenty of work awaiting the new foundry, and he had to work both day and night to the full limit of endurance. The establishment had been christened the California Type Foundry, William Faulkner & Son, proprietors, and business came rapidly. New casting machines were manufactured by Mr. Foreman, who united a general knowledge of machinery to his skill as a typefounder; molds and matrices were added, and a few years saw a very respectable typefoundry in San Francisco. While the business was apparently prosperous and its details carefully watched, the financial conditions prevailing in a new and inflated community soon proved disastrous, and the Messrs. Faulkner disposed of the foundry in 1873 to Painter & Co., who had in the meantime opened a rival foundry.

Andrew Foreman, the man who established this first typefoundry on the Pacific coast, although not its owner, was born

in Edinburgh, Scotland, August 21, 1833. When a lad of eight or nine he went into the typefoundry of Miller & Richard, then as now one of the largest in the world, as a breaker boy. Here he remained until he had mastered every detail of typefounding. After completing his time he worked at his trade in Wilson's and also in Marr's typefoundries, and later returned to Miller & Richard. In 1851 Mr. Foreman was induced to come to New York, where he at once went into the Bruce typefoundry, having been engaged by George Bruce before leaving home. It was here, in conjunction with William Barr, that he was engaged in fitting up the typecasting machines to be run by steam power. After two or three years spent in New York he returned to Edinburgh, married and settled down; but he found the recollection of his life in America constantly urging him to return, and he did so, again entering the employ of the Bruce foundry. After a time he went to the Conner foundry, where he remained until chosen to go to San Francisco.

Since coming to California Andrew Foreman has been part and parcel of its typefounding business, and has watched its development for nearly forty years. The California Type Foundry having passed into other hands, in 1880 he began business on his own account with his son Andrew, Jr., under the name of Foreman & Son. In 1886 he visited his old home in Edinburgh, improving the opportunity to study the methods of typefounding then in vogue in England and Scotland. In 1891 he visited the Australian colonies, where he spent several months. Again in 1891 he visited Edinburgh for a third time, and extended his journey to the continent, visiting the principal typefoundries in Belgium, Holland, Germany and France, and on the return journey visited all the large London foundries. He noted wonderful changes from the time when, as a boy, he began casting type with the hand-mold and spoon.

Mr. Foreman is a man of much natural ingenuity and mechanical skill, and he has always been able to overcome the innumerable difficulties arising, as of necessity they must, in a new field. He can make every part of a casting machine, including its mold, can cut a punch, fit a matrix, cast and dress type. His industry has been abundantly rewarded, and in the afternoon of life he still attends strictly to business, though from force of habit and to keep his hands busy.

SCHOOLBOY ENGLISH.

Even our education is "slavery" on the under side. You go into the school and are so pleased with the correct intonation, the precision of grammatical construction, the exactness of statement in the language used by the pupils in their recitations. You compliment the pupils and you praise the teacher, and your opinion of our schools goes up to ninety in the shade. Then as you walk down street after school hours you hear two young gentlemen, who are prize pupils, conversing across the length of the block, loudly discussing the examinations through which they passed triumphantly:

"Hello, Skin-nee!"

"Hey, Bill!"

"Watch ge gettin rithmetic?"

"Eighty-seven—unni diddun texpect togit morn forty. Jew passin grammar?"

"Betcher boots sidid; got ninety-three anni ony made two mistakes in histry, anni got a hunded din spellin all right."

"Sodi. George Goodie failed in spellin."

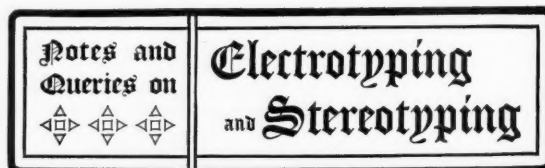
"Yessanni nodewoodtoo; furry always looked in the book. Cummount tafter suppernavs fun!"

"Can't cossi gotto goto meetin with mummuther. See?"

—R. J. Burdette in *Los Angeles Times*.

NOT A BOOK OF REFERENCE.

Senator Gallinger, of New Hampshire, sent to the Library of Congress the other day for a Bible, which, one of the oldest employes says, in forty-two years is only the second time such a request has been made by a member of Congress.



BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.—By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages. \$1.50.

STEREOTYPING.—By C. S. Partridge. This is the only book devoted exclusively to papier-mâché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulae, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. \$1.50.

HARMONY IN THE ELECTROTYPING BUSINESS.

Mr. J. H. Ferguson, of New York, the treasurer of the National Electrotypers' Association, made a brief address at the annual dinner of the Master Printers and Allied Trades' Association, held in Philadelphia in January last. Among other things he said:

"During the last five years the electrotypers have, by concerted action, succeeded to a considerable extent in removing the impression which had become very general that there was no bottom price for electrotyping. The impression was the result of ruinous competition, and naturally followed on the different quotations for plates from different houses. It was due to the general feeling that we can work at lower prices than the other man, and to a lack of definite knowledge of making plates. The matter has not been given sufficient careful consideration, and no doubt a majority have been under a misapprehension concerning it. Owing to the general reluctance to disclose the particulars of one's business, it has not been practicable to obtain the information necessary to arrive at a comparison of the cost in the different cities, and by different houses in the same city. The most satisfactory figures yet obtained were secured about three years ago in Chicago. At that time all were adhering to the National scale, which reads, for jobwork, 15 cents for the first inch.

"The expenses for labor were 25.58 cents; material, 12 cents; general expense, office, etc., 13.26 cents; profit, 9.18 cents. Of course these figures will vary in other cities, where the prices are not the same. Since these figures were made, the hours of labor have been reduced from ten to nine.

"When ruinous competition shall have ceased, the survivors, if there shall be any, may have an opportunity of making a profit, until some individual stirs up another strife. The Chicago Association realized a profit, but, to say the least, the situation is decidedly bad. This will apply to any association. The present deplorable condition may have been the result of indiscretion of one house; such things are frequently brought about in that way. Yet they can be remedied by the coöperation of those directly interested. It would be a blessing if some plan might be brought forth to hold employers together as firmly as members of the various unions are held, and that the sentiment 'one for all and all for one' might prevail with employers. It would be well to bear in mind the remark, I think it was of John Hancock, who, on affixing his signature to

the Declaration of Independence, said, 'If we don't hang together we shall hang separately.'

"I understand you are pleased with the results, and I hope there is a sufficient restraining power in the organization to prevent its members from breaking away from it; otherwise it will be only a little while before the yelp of the wolf will be heard at your doors. I trust that no such mishap will befall you."

THE BOOK ON "STEREOTYPING AND ELECTROTYPING."

A somewhat recent work on stereotyping and electrotyping, compiled by the editor of the *British Printer*, while containing much valuable information on these subjects, is also interesting to the American reader in the respect that it illustrates the difference in methods and machinery employed to produce electrotypes in the two countries. If the book correctly describes the processes and machinery in general use in England, it would seem that our cousins are hardly up to date in some particulars.

From the amount of space given to a description of the battery one would infer that this method of producing a current for deposition, long since obsolete in this country, is still the principal source of supply in English foundries. It is difficult for an American electrotypist to understand how it would be possible in these days to produce a sufficient output by such means to pay expenses, to say nothing of profit. It is only fair to say, however, that the editor, in a paragraph at the end of his book, makes mention of the dynamo and expresses the belief that eventually the batteries will be abandoned.

Under the heading of "Preparation of the Forms for Molding," the editor describes a method which may have been in vogue in this country at one time, but certainly not within the recollection of the present generation. The method described consists in filling in low-spaced forms with plaster of paris, "to prevent the molding composition rising too far in the spaces when the mold is in the press." "Should this occur, the amount of labor involved in cutting down is even more than that occupied in washing the plaster out of the forms, besides being more troublesome." The American "riser," that is, builder, will hardly agree with this view, possibly because, having had more practice, he is more expert in "cutting down" than his English cousin.

The apparatus for blackleading molds is described as "a box with a cloth front, easily liftable to admit of molds being placed inside, some boxes fitted with sieve holes and a glass window, so that the manipulator of the brush can see his work without opening the box." It is safe to say that there is no foundry in the United States, however small, in which a machine for doing this work is not considered indispensable.

No mention is made by the editor of the American method of "striking," or precipitating, by means of iron filings, a film of copper on the face of the mold preliminary to immersing it in the bath to insure immediate deposition of copper on every part of the mold instead of "beginning at the edges and spreading slowly over the surface."

A machine peculiar to the English foundry, and which performs the work accomplished by the American rougher, is the "lathe." This machine resembles an ordinary turning lathe with a large face-plate on which the electrotype is clamped and the back turned off. Inasmuch as the electrotype is secured to the face-plate by dogs which hold it at the edges only, it frequently springs away in the center, thus leaving the plate of uneven thickness. Moreover it would seem that it must be an exceedingly slow machine compared to the rougher, which requires no time for adjusting or securing the plates. There are various other points of difference which indicate that American methods and labor-saving machinery are far in advance of those employed on the other side.

The book, which is entitled "Stereotyping and Electrotyping," correctly describes the art of electrotyping as practiced twenty-five years ago, but makes no mention of the latest and

most approved machinery and appliances. However, it contains many valuable suggestions and should be in the library of every electrotypist who wishes to keep posted in everything pertaining to his art.

THE WORK OF J. V. McFALL.

We show in this issue several reproductions of the pen-and-ink and wash work of J. V. McFall, an artist of much promise. Mr. McFall was born in Sandusky, Ohio, about twenty-four years ago. He showed an inclination for drawing when quite a lad, making pictures of his teacher in school, and incidentally neglecting his studies in other directions through this proclivity. Later his parents moved to Detroit, where he had an opportunity of attending the Art Museum School and the Detroit Art Academy. In 1897 and 1898 he studied at the Art Student's League in New York, and there received a training that has since been of much value to him. He afterward went to Toledo, was chief artist on the *Blade* in that city for three years, and during that time was also instructor at the Tile Club. In the meantime he had been making cover-designs and illustrations for books, and doing other work of that character. In 1901 he was made a member of the Chicago *American* art staff, on which paper he found plenty to do. He is now employed in the art department of



THE MONKS.

Drawn by J. V. McFall, Chicago.

the J. Manz Engraving Company, Chicago, where his work compares favorably with his predecessors, J. C. Leyendecker and Henry Hutt. Mr. McFall's work is varied in character. He says he can draw anything from an elephant or a steam-boat to a pretty girl. His work on newspapers has enabled him to attain speed, an important factor in that class of work; but he has never allowed this to interfere with his correct drawing, or the general finish of his work. He simply arrived at results in the quickest manner and eliminated all superfluous lines. When sent on assignments he very seldom made sketches, but carried the picture in his mind, and worked out the drawings after his return to the office. Mr. McFall has recently taken the position on the staff of the Holme School of Illustration, Chicago, made vacant by the removal from the city of J. C. Leyendecker.

MONEY BACK WITH EVERY NUMBER.

It is a mighty poor member of the craft who can not get his money back in every number of *THE INLAND PRINTER*.—E. T. Spencer, Hope Valley, Rhode Island.

TECHNICALITIES AND SUBTLETIES OF SECOND-CLASS POSTAL REGULATIONS.

BEFORE discussing some of the technicalities connected with the mailing of second-class publications, a word should be said about the flimsy arguments advanced by some publishers for the maintenance of the premium system and the publications of which the circulation is based almost wholly on inducements to subscribers.

One of these arguments is that the Government is deriving a revenue from first, third and fourth class postage which it did not enjoy before the adoption of the premium system became so general, and that its losses on account of second-class mailings are more than offset by its profits from the other classifications. In other words, the originators and advocates of this argument contend that rulings against the premium

origin in an effort to blind the public to the real source of the difficulty.

In a previous article it was stated that there was much room for improvement in the existing second-class law and regulations. There is no reason or justice in obscuring the vision of publishers and postal officials by the numberless technicalities which both are to-day called upon to study. The law should be so clear and concise as to be intelligible to a minor. At present there are many phases of it which would have puzzled King Solomon himself. Frequently a well-intentioned, honest publisher has been obliged to pay third-class postage on an issue because some technicality has escaped his attention. Such incidents are exasperating and purposeless. But the postal official who does his full duty has no recourse. He can not discriminate between the sheep and the goats. And it not infrequently happens that he is somewhat at a loss to justify his action. Both publisher and official should be relieved of these difficulties.

SUPPLEMENTS.

First, there is the difficulty of determining what, under the law, is a legitimate supplement and what is not. Section 287 of the Postal Laws and Regulations, which is a statute, is as follows:

That publishers of matter of the second class may, without subjecting it to extra postage, fold within their regular issues a supplement; but in all cases the added matter must be germane to the publication which it supplements, that is to say, matter supplied in order to complete that to which it is added or supplemented, but omitted from the regular issue for want of space, time, or greater convenience, which supplement must in every case be issued with the publication. (Act of March 3, 1879, section 16, 20 Stats., 359.)

Section 288 is a regulation framed for the purpose of elucidating the above.

Will any publisher contend that the colored pictures and sheets of music, which to-day are accepted by the Postoffice Department as legitimate supplements to Sunday newspapers, are germane to the publication; that they are supplied to complete the publication, and are omitted for want of space, time or greater convenience? Surely not! And what Daniel come to judgment will decide whether a publisher has issued a supplement for the purpose of giving his subscribers more for their money, or because he is enabled to carry a large amount of additional advertising? Section 289 provides that newspapers or periodicals containing supplements which do not conform to the provisions of the two previous sections *must* be treated as third-class matter, thereby creating constant friction between the publishers and the postoffice.

There is absolutely no reason why these sections should have been drafted into the law at all. It is the simplest thing in the world for a publisher to evade their restrictions by making the so-called supplement part and parcel of the publication itself, under which conditions the Government would have no voice whatever in the matter. If it be the purpose to prevent advertising sheets or circulars from being folded in second-class publications, that matter could very easily be regulated by the enforcement of Section 294, which provides that all advertising matter must be permanently attached.

No attempt is made to govern the number of pages that may be printed by a daily newspaper publisher. He has his editorial sheet, sporting sheet, and woman's sheet. These are folioed consecutively and are not called supplements. Yet the moment that the publisher of a weekly newspaper or a monthly periodical attempts to fold with the main sheet anything that is not part and parcel of the publication itself the addition must be labeled "Supplement to," and bear the corresponding date of the main sheet. Does not this, on the face of it, look like digging for trouble?

ADVERTISING INSERTS.

And reverting to Section 294, above referred to, what an endless amount of vexation has been caused by the proviso



A PORTRAIT.

Drawn by J. V. McFall, Chicago.

system are unnecessary and even unjust, because the Government is eventually the gainer. They would have the Government become party to a wrong because it incidentally shares some of the publisher's profit. They say, "Don't interfere with my right to mail my publication at the second-class rates and I will give you more revenue for matter which I am mailing under the other classifications." If this be not an attempt to hoodwink, surely no such attempt was ever devised. It is a species of bribe which should not be given a moment's consideration. If those publishers who build up large circulations by extra inducements to subscribers are entitled to the second-class mails the revenue derived by the Government from their postal business under other classifications is legitimate revenue. If they have not that right the extra revenue is not legitimate. But the increase in revenue to the Government is no argument at all for the continued existence of a wrong.

This argument is about on a par with one already discussed in these columns, namely, the claim that the root of evil lies in excessive charges by the railroads. They both have their

that all advertising inserts must be of the uniform size of the pages of the publication.

Why should a publisher be fined, perhaps to the extent of several hundred dollars, simply because some advertisement is an eighth or sixteenth part of an inch shorter than his news pages? Yet until this proviso of this section is rescinded the difficulty can not be overcome, for the Department again finds it impossible to determine what is deliberate and what is unintentional. It is absolutely ridiculous that the Government should permit its officials and the public to be harassed by trifles which have no ground whatever for existence. And it is just such matters that prevent a clear understanding between the publisher and official, and make a community of interest an impossibility.

SAMPLES OF MERCHANDISE.

Let us consider that other bone of contention—the “sample of merchandise.” The law has it that merchandise and samples thereof are mailable only at 1 cent per ounce. One day a bright official thought he saw an opportunity for publishers to evade the law by enclosing samples of merchandise in their publications. From that time on the reigning Third Assistant Postmaster-General has had troubles of his own in deciding what is and what is not a sample of merchandise.

Some have scarcely failed to see the distinction between a “cut” of a bottle of whisky and a drop of the crathur itself, or between the work produced by a certain paint and the actual tube of color. And in spite of the broad lines laid down by the present incumbent of the Third Assistant’s office, the matter is still wide open for discussion, though nothing more liberal is possible under the circumstances. Mr. Madden’s ruling is as follows:

Mail matter of the second or third class must not be made the vehicle for transmitting samples of merchandise in the mails to the deprivation of the Department of its lawful revenues from mail matter of the fourth class.

Samples of material, if so marked, or which are clearly such from their character, and obviously intended as tangible exhibits of merchandise, are held to be fourth-class matter, and to subject second and third class matter with which they are enclosed to the fourth-class rate.

Reference by advertisement or otherwise to the general character of the material used in matter of the second or third class does not affect its classification; but reference to special or exceptional pages, interspersed as exhibits of material, will place the whole in the fourth class. In every case of doubt the postmaster will give the sender the benefit thereof, and at once forward a sample of the matter to the Department for examination and corrective action, if necessary.

Care must be taken not to mistake the use of colored inks, specially prepared paper, etc., intended only to improve the attractiveness of advertisements or illustrations in matter of the second or third class, as coming within this ruling. Postmasters will advise publishers of this ruling.

Now given two page advertisements of a paper manufactory, and supposing that one says, “This is ‘Housatonic Bond,’” and the other simply bears the names of various papers turned out by the firm, the first is to be considered a “sample” and the second is not, even though the second may bear the watermark “Housatonic Bond.” Is not this a distinction without a difference? It reminds one of the man who drew a picture of a horse, and was so unsure of his own skill that he had to attach the legend, “This is a horse.” Surely this is straining at a gnat and swallowing a camel. It does not take a phenomenal intellect to ascertain the intent of such cases, but at any time the publisher is open to annoyance by some official who is anxious to make use of his little brief authority.

Imagine a publisher going into the business of folding samples of dress goods, wall paper, or other materials in his publication for the purpose of getting additional revenue from his advertisers. Would even this long-suffering Government allow such a publication to be circulated as pound matter, under the guise of being “for the dissemination of information of a public character?”

Surely nothing can be considered a “sample” unless it is a facsimile of the thing of which it purports to be a “sample.”

An illustration of an article, or of the work produced by a combination of mechanical processes, can not be justly deemed a sample of that article, or of the materials used in those processes. But the advertisement of a paper house comes nearer to being a sample of merchandise when bound in a second-class publication than any other kind of material, even if it be not pointed out that “this is the article itself.” The water-mark, if there be one, tells the story as clearly as the printed words. Even a paper house advertisement, however, can not be regarded as a “sample” in the strict interpretation of the word, for it can not be put to identically the same purpose as the material of which it claims to be a “sample,” nor is it intended to be offered for sale. Where is this matter to begin, and where is it to end? It becomes the easiest thing in the world for a narrow-minded official to say that a handsome engraving is a “sample” if it bear an advertiser’s name, and to subject a publisher to fourth-class postage for printing it. And so, in a narrow sense, it is; but only a chronic fault-finder would dream of suspecting a publisher of ulterior motive in such a case. So the whole question resolves itself into a matter of “intent,” and of fair dealing between man and man.

Wholesale legislation is not required on the subject. The law on this and all other points must be broad, for immediately additional restrictions are added it is up to the postal official to say who is who and what is what. With a simply worded law, understandable by all, there would be no possibility of doubt. *Unfortunately a great many publishers have taken advantage of the fact that such and such a thing is not specifically forbidden in the law, instead of trying honestly to interpret its true spirit and intent,* and the Postoffice Department has therefore found it necessary to hedge itself about with innumerable rules and regulations. And just so long as certain publishers persist in maintaining that the law was made especially for



PRESIDENT MC KINLEY'S BODY LYING IN STATE.

From a wash drawing by J. V. McFall, Chicago.

their benefit, and not *pro bono publico*, just so long will it be necessary for the Department to issue restrictions which will have the effect of making the innocent suffer with the guilty. *What is really lacking more than anything else is good faith on the part of the publisher, instead of persistent effort to find loopholes in the law.*

ACT OF JULY 16, 1894.

This Act is commonly known as the “Fraternal and Educational Act.” Its provisions are as follows:

Provided, That from and after the passage of this Act all periodical publications issued from a known place of publication at stated intervals, and as frequently as four times a year, by or under the auspices of a benevolent or fraternal society or order organized under the lodge system, and having a bona fide membership of not less than one thousand persons, or by a regularly incorporated institution of learning, or by or under the auspices of a trades union, and all publications of strictly professional, literary, historical or scientific societies, including the bulletins issued by the State Boards of Health, shall be admitted to the mails as

second-class matter, and the postage thereon shall be the same as on other second-class matter, and no more.

Provided, further, That such matter shall be originated and published to further the objects and purposes of such society, order, trades union or institution of learning, and shall be formed of printed paper sheets without board, cloth, leather or other substantial binding such as distinguish printed books for preservation from periodical publications.

The main difference between the requirements under this Act and those under the Act of March 3, 1879, is that under the former a publication need not have a list of subscribers. The publication must be for the sole benefit of the organization under the auspices of which it is printed, and its circulation is

not limited by law; while publications entered under the regular Act *must* have a list of subscribers approximating fifty per cent of the number of copies printed and circulated by mail or otherwise. Of course, too, there are no restrictions in the case of fraternal and educational publications regarding the marking of "sample copies," inasmuch as all copies are practically circulated free.

The present Third Assistant Postmaster-General is of the opinion that the term "a regularly incorporated institution of learning" was not intended to apply to business colleges and institutions organized for the profit of the founders or stockholders, but was meant to include only those institutions organized *pro bono publico*. The phrase "institution of learning" can not properly be applied to a business college. It was intended



INITIAL.

Drawn by J. V. McFall, Chicago.

only to be used in the sense in which we speak of a "learned man," or, in other words, to public institutions which give the regular curriculum of a university. It is right and just that the Government should give the subsidized rates of postage to literature circulated by its big universities, historical, literary and scientific societies, if such literature is for the propagation of learning. But it was not intended that publications issued for the sole purpose of advertising private schools and colleges should have circulation by the United States mails practically free of cost. That would be conferring a benefit upon private enterprise which is specifically prohibited by the Act of March 3, 1879, and the seeking of such benefit under the Educational Act is an evasion of the law.

The whole matter was submitted by Mr. Madden to James N. Tyner, Assistant Attorney-General for the Postoffice Department, who rendered an opinion on April 4, 1900, as follows:

In my judgment, the aim of the Act of July 16, 1894, is to promote the interests of institutions of learning, organized for the benefit of the public, and not for any company or person maintaining and conducting a school, college or place of instruction for the personal benefit of the owner or stockholders.

On November 30, 1900, and December 7, 1900, Mr. Madden again consulted Mr. Tyner with regard to the following point:

The right of a publisher, under the "Educational Act," to insert any advertising not pertaining strictly and immediately to the propagation of learning in its technical sense, as inculcating a knowledge of those

branches of education which cultivate and enlarge the mind, as distinct from the sale of school furniture or any other article?

And on January 24, 1901, received the following response:

In reply to your inquiry, I have to state that, in my opinion, a paper containing advertisements in the interest of other persons or concerns than the society, order, trades union or institution of learning which such paper represents, is not entitled to the privileges of the law quoted. My opinion is strengthened by the fact that the Act of Congress (March 3, 1879, 1 Supp. R. S., 246) which authorizes you to accept at second-class rates certain periodical publications having a "legitimate list of subscribers," expressly states:

"That nothing herein contained shall be so construed as to prohibit the insertion in periodicals of advertisements attached permanently to the same."

This proviso applies only to the Act in which it was incorporated, and as Congress has not seen fit to insert a similar provision in the Act of July 16, 1894, we can not place it there.

The immediate consequence was a rounding up of all the publications entered under this Act. The certificates of entry of periodicals issued in the interest of institutions incorporated by a stock company for the purpose of gain were canceled, and periodicals which maintained their status under this Act were compelled to exclude all advertising matter not directly in the interest of the institution by which they are fathered.

COMMENTS ON CURIOUS NOTIONS.

Last April an article on the premium question appeared in the *National Advertiser*, of New York city. "Is it not better," asks the writer, "that people should read a paper that is incidental to a tea set, than that they should not read at all?" But no intelligent man will believe that a paper that is subscribed for because a tea set is thrown in is read at all, and if it is read the chances are that its influence is harmful rather than beneficial. This writer would have us believe that it is better to read "Tom Jones" and "Sappho" than not to read at all. Is not that a brilliant argument in favor of the publisher who has to resort to bribing? Surely it is better for the community in general that its agricultural classes should not read anything than that the country should be deluged by journals whose reading columns are worthless or worse than worthless. *And this writer can not deny that millions of copies of these premium papers are circulated in districts populated by persons who neither speak nor read the English language.*

Another bright paragraph in this article is as follows: "It is true that the Postoffice does not pay. *Why should it pay?* The United States Government is not a commercial enterprise, and the chief object of the Postoffice is to facilitate communication, not to make money."

Now, can this writer advance any fair argument in support of the statement that the Postoffice Department should not at all events be self-supporting? Surely not. And most certainly the chief object of the Postoffice is not to facilitate for the benefit of individual publishers the circulation of papers which could not exist without the bribing of subscribers by premiums. It would undoubtedly be self-sustaining were these publications refused circulation at a cent a pound.

Further on it is stated: "The publisher of the farmer's



THE TOY.

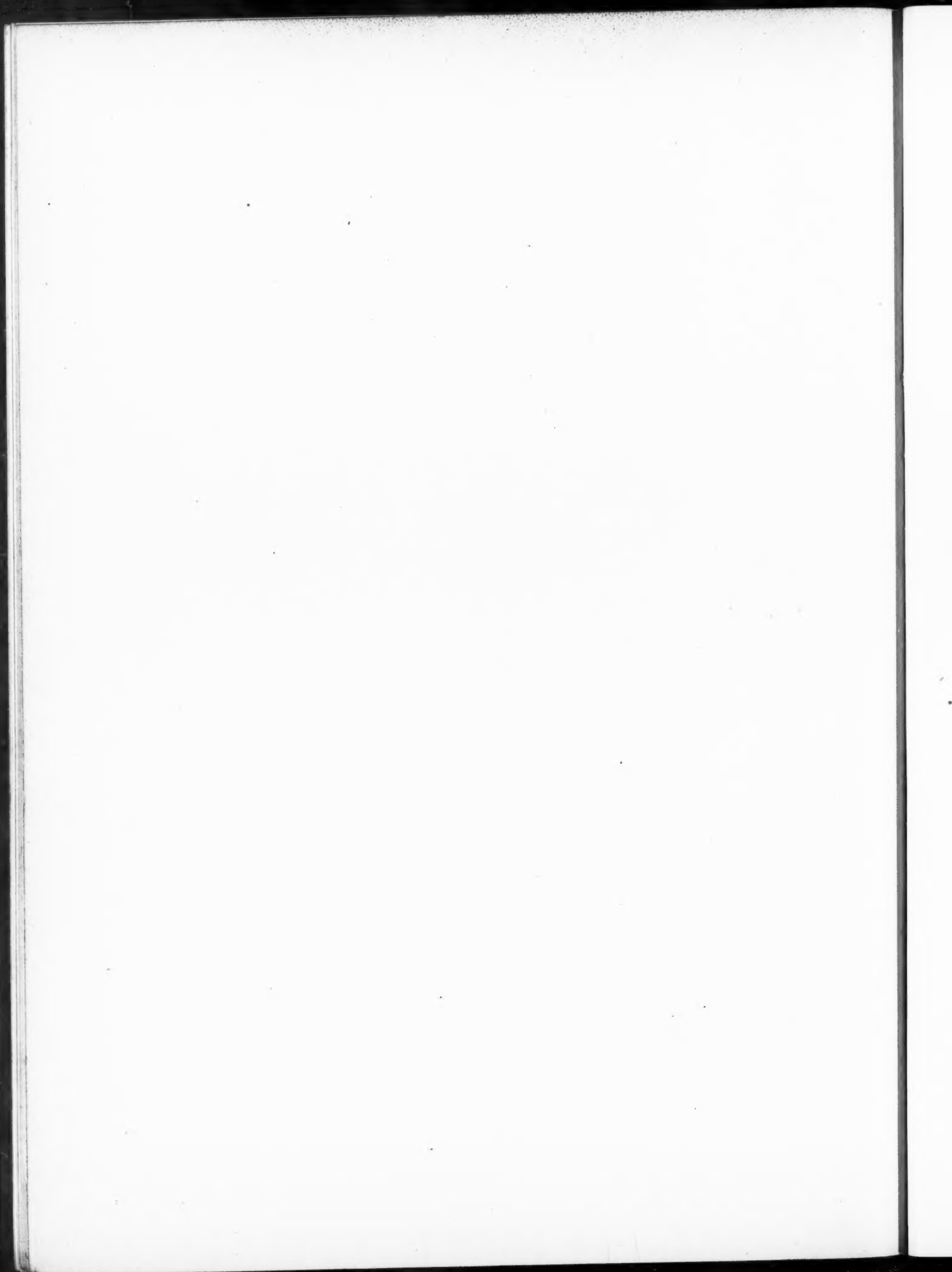
Drawn by J. V. McFall, Chicago.



Photo by Eugene J. Hall, Chf. 220.

A JANUARY MORNING ON SALT CREEK, NEAR CHICAGO.
(Salt Creek is a tributary of the Des Plaines River.)

Dustype Plates by
JORGENSEN BROS. COMPANY,
Chicago.



weekly must use premiums or go down, for he has to meet an uncommonly hard competition." Perhaps this is true, but if the offering of premiums by second-class publications were declared illegitimate it would be a case of the survival of the fittest, and it is only the fittest that are good enough for circulation by the United States Government. This article was so obviously written to bolster up the weak cause of the mail-order, premium-giving papers, that it is scarcely worthy of comment. Undoubtedly the advertising agents are reaping a grand harvest in these days of paid-circulation liars and law-dodgers. Naturally many of them will stand shoulder to shoulder with those publishers whose right to the pound rate of postage is threatened by an honest postal administration. There is a very obvious community of interest.

It is devoutly to be hoped that these self-seekers, who consider that the postal laws were made for their special benefit, and not for the benefit of the people as a whole, will find that the people will not permit the Government to afford them further protection, but will insist that they be admitted to the



THE JUSTICE COURT.

From wash drawing by J. V. McFall, Chicago.

United States mails only at the rate of postage to which they are entitled. But the people need awakening and education on this subject, and this can only be given them by the great journals of the country.

The writer of an article, "Postal Economy a Farce," in a recent issue of *Newspaperdom*, also invites criticism. We lay no claim to being "a master mind," but it needs no phenomenal intellect to pierce the fallacies of the writer's arguments. He says: "Let some one explain why Postmaster-General Smith did not ask Congress to raise the rate on all second-class matter, instead of aiming an attack at certain groups of second-class matter whose proportion to the whole is indeterminate."

It has not been contended on the part of the Postoffice Department that the rate on second-class matter was too low for those rightfully entitled to it. The Department merely recognized the fact that many who were not legally entitled to it were enjoying that rate, and, economy or no economy, it was right that their privilege in this regard should be stopped. As before stated in these articles it may or may not be true that the railroads are overpaid; but how does that question excuse a postal official for wrongfully admitting a publication to the second-class mails? If it is true, as stated, that "the Department lost \$900 in a single month on the decreased output of one print shop and paid the railways that sum, getting no *quid pro quo* soever," does that argue that the output of this particular house should have been allowed to remain *in statu quo* if not legally entitled to that status? Such an argument is very transparent.

Again this writer says: "Every person who will obey the law and pay postage, is entitled as a matter of right to the free

use of the second-class mails." That is exactly the point. If the excluded publishers can demonstrate that they did obey the law, undoubtedly injustice has been done. But they were given every opportunity to demonstrate the fact and failed lamentably. The Postal Laws and Regulations distinctly empower the officials of the Department to interpret and enforce the law. Indeed, they are under oath to do this very thing. And that is all that has been or will be done. There has been no "savage war," no "guerrilla tactics"—simply an honest effort to undo the ills of years past and to check the practice of permitting the people's government to be used for the furtherance of the schemes of get-rich-quick publishers. The publisher who lives up to the law has the protection of the Government, but the Government (as far as the Postoffice is concerned) has ceased to harbor fraudulent publications.

THE MISUSE OF WORDS.

In *Harper's* for March Joseph Fitzgerald writes entertainingly of our mistakes in the use of words. Here are a few ordinary examples:

"Supercilious is from *supercilium*, eyebrow; 'supercilious eyebrow' is therefore equivalent to 'eyebrowish eyebrow,' a rank tautology, and inexcusable. But a leading newspaper has, 'The reviewer proceeds to say with supercilious eyebrows'; as well might we say, 'with ocular eyes,' or 'auricular ears,' or 'pedal feet,' or 'mental minds.'

"Commit, when said of a moral act, is always associated in the mind with blameworthiness, never with acts commendable. But in a notice of the Schley investigation we read of the Secretary of the Navy 'committing his first impartial act.'

"Pessimist and pessimistic designate always a mental attitude, a point of view, but never the quality of an objective thing or situation. Though the prospect of a coming harvest be never so gloomy, it is not nor can be pessimistic; and though never so cheering, it is not nor can be optimistic; pessimism and optimism are strictly moods of mind, and are predicable only of the mind of man. But the Secretary of Agriculture is reported as saying, 'The outlook for the crops is by no means pessimistic.' The right word is 'discouraging,' or the like.

"Tribulation is one of the most notable words in our language. It is distinctly a Christian and religious word, as Archbishop Trench shows in tracing its origin. The sorrows and trials the religious man has are the threshings, without which there would be no fitting him for the heavenly garner. Tribulation 'is derived from the Latin *tribulum*, which was the threshing instrument or harrow whereby the Roman husbandman separated the corn from the husks; and *tribulatio* in its primary significance was the act of this separation' (*Study of Words*, Lect. II.). In correct usage the word has preserved all its sacred and solemn meaning; but the newspaper which sees no merit in the effort to maintain the etymological purity of the mother-tongue debases its signification when, in telling of the search made for a stray submarine mine, it says 'the search was made in fear and tribulation.'"

PROMINENT EDITORS.

Mr. W. A. Rogers' drawings of famous American editors, which are now appearing in *Harper's Weekly*, have excited much interest and comment throughout the country. They represent celebrated journalists in striking attitudes, symbolic of their especial characteristics. The editors thus far pictured in the *Weekly* are James Gordon Bennett, of the *New York Herald*; Joseph Pulitzer, of the *New York World*; Paul Dana, *New York Sun*; W. R. Hearst, *New York Journal*; Adolph S. Ochs, *New York Times* and *Philadelphia Times*; and Samuel Bowles, of the *Springfield Republican*. The series will be continued from time to time.

Process Engraving Notes and Queries

BY S. H. HORGAN.

In this department, queries addressed to *The Inland Printer* regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted, 35 cents.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

PRACTICAL HALFTONE AND TRICOLOR ENGRAVING.—By A. C. Austin. This is the latest book on processwork. Cloth, \$2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M., in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light-brown buckram, gold embossed; 140 pages. \$2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

A SIMPLE ENAMEL PROCESS FOR ZINC.—In the *Process Photogram* is found this process, translated from *Photographische Correspondenz*. A print is made in glue and bichromate, just as usual, is developed, stained with methyl-violet and dried. It is then placed in a hardening bath of the following composition:

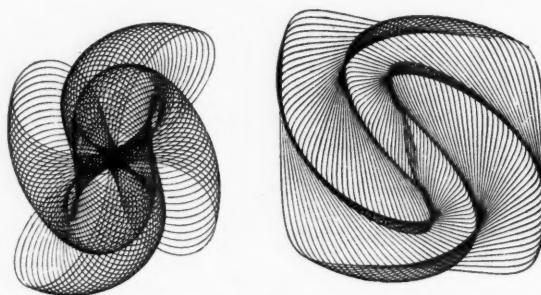
Chrome alum.....	5 parts
Ammonium bichromate.....	50 parts
Water	1,000 parts

Here it remains for about five minutes. It is then rinsed, dried and heated until the methyl-violet disappears. The heat required for this does the plate no harm, and the enamel which results possesses excellent resisting properties, so that a five per cent bath of nitric acid in water can be used. A small proportion of solution of gum, dextrine or glue in the bath is a distinct advantage as regards securing quiet and even etching. The film resists the subsequent operations of proofing, washing out, and further etching perfectly, as readily as in the copper enamel process. This process can therefore be recommended for rapid and reliable working.

ABOUT GRAIN SCREENS.—This department still has inquiries as to grain screens. Herr Cronenberg writes enthusiastically about the grain blocks made by his process. He says: "It required many years of practice before the half-tone technic attained its present perfection, and yet it shows some defects

which will never be entirely eliminated, notwithstanding all experiments with diaphragm regulations and combinations, and although the results are very beautiful the cross-line method will always fall short of the ideal reproduction of the original. We can not call the dissolution of a picture by means of absolutely regular squares or perfect dots a natural one, while resolving the picture by means of an irregular grain conforms more closely to nature." Unfortunately, I can not agree with Herr Cronenberg. The results from his blocks are not as pleasing as they would be if the same subjects were made in half-tone, and to prove it is not a question of personal opinion let him print reproductions of the same subject in both grain and half-tone, and comparison will show the better process.

A NEW METHOD OF DRAWING FOR REPRODUCTION.—Mr. Charles E. Benham suggests a new way of making fine and intensely black lines on paper with an extremely easy flowing ink. For the cut and description of his process we are indebted to the *Process Photogram*. Mr. Benham says: "The surprising delicacy of the lines produced surpasses all other kinds of penmanship. For the geometric pen the process is particularly suitable, and designs which it would be impossible to render on paper in ink, without blending of the lines, may be described to perfection. The solutions employed are: (A) Saturated solution of sulphate of iron in cold distilled water; (B) fairly



DRAWN WITH PYROGALLIC ACID ON PAPER TREATED WITH SULPHATE OF IRON.

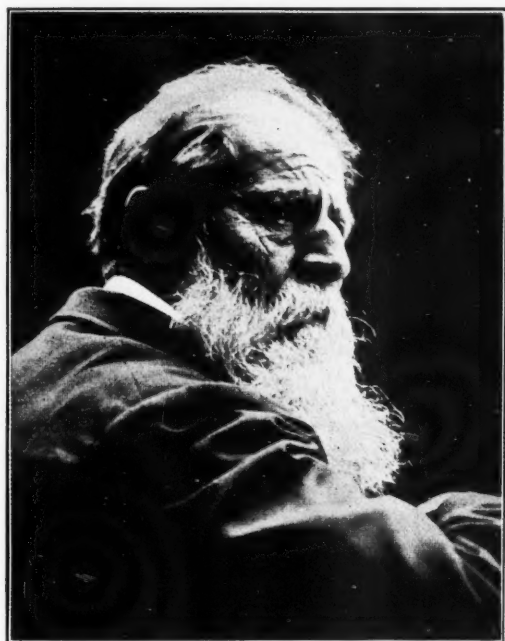
strong solution of pyrogalllic acid, with a little sulphite of soda. Paper is brushed or sponged over lightly and evenly with A, and allowed to dry. The pen is filled with B, and wherever it touches the line instantly appears in black ink. The blackness of the lines increases with time, and though the ink is not immediately insoluble it becomes so in a few days. The drawings may be then washed in water, which only increases the intensity of the blacks, if they are not already jet black.

THE DEATH-KNELL OF WOOD ENGRAVING.—We all know that a Scotchman is a slow quitter. Now even Scotland concedes that wood engraving is doomed. Witness this from an address before the Edinburgh Photographic Society, by J. Craig Annan: "Almost all the illustrations in our books and periodicals, until ten or twelve years ago, were wood engraved, but now the rude hand of science has practically killed the art of the wood engraver. Everything has had to give place to the cheaper, more precise and more rapidly produced photographic process block. In many respects this is a matter for regret, for the woodcutter's art, in the hands of a genius, was beautiful in itself, quite irrespective of the subject which he engraved. And I counsel those of you who possess fine examples of woodcuts to treasure them carefully, as they will rapidly become scarce. It is quite undeniable that a fine process block is infinitely better than an ordinary mechanically cut wood engraving, but there is an entire lack of the personal element in the process block, which made the fine wood engraving interesting in itself. There will doubtless be always sufficient art interest to support a really good wood engraver, but it is an art that requires a long and liberal apprenticeship, and it is

very questionable whether we will find many men willing in the future to undergo this severe training on the chance of their turning out sufficiently eminent to make a success in life in what will soon be considered an obsolete art craft."

A NOVEL ENAMEL PROCESS FOR ZINC.—In the reproduction department of the Imperial Institute of Graphic Arts, Vienna, they have been experimenting with all the known enamel processes for zinc. Here is one that proved, in their hands, of only partial utility: A zinc plate is prepared in the usual manner, with any of the ordinary enamel coatings and printed. A solution of dragon's-blood (15 parts), of alcohol (100 parts), is then flowed over it, and allowed to dry off. After lying for a few hours in water the print is developed with the aid of a tuft of cotton wool. After drying and burning in, a resist is obtained which is strong enough to permit of etching in an aqueous bath. The trouble with the process in their hands, it will be seen, was the hours required for developing. I would suggest that the process could be made a practical one by simply adding a little alcohol to the water used in developing. This will soften the dragon's-blood varnish sufficiently to permit the water to soak through and be absorbed by the unhardened enamel, thus hastening the development. The dragon's-blood solution can also be used much more dilute.

"THE BROTHERS DALZIEL."—This is the title of a work published by Methuen & Co., of London, which will interest every engraver who wants to be acquainted with the illustrators and engravers of the last half-century in England. George and Edward Dalziel have, for over fifty-five years, been associated together in London, first as engravers and later adding the business of printing and publishing, until their names are now household words in Great Britain. Their dual autobiography



EDWARD DALZIEL.

gives reminiscences of the artists they have met, and reproductions of wood engravings made from their drawings. Thomas Bewick, who revived the art of wood engraving in England, began about 1770 to engrave on wood. One hundred years later photoengravings were being made in New York. In the preface the brothers Dalziel say: "By the introduction of the various processes by which artists' drawings are nowadays made applicable for reproduction, the days of wood engraving are prac-

tically over, and we have to bow to the new light which we had long felt would come; and we need hardly say that, for the reproduction of good penwork, with the new process by line etching, the results are perfect. Also when we look at the reproductions of tint drawings, by the half-tone process, of every conceivable class of subjects direct from the camera, in which the draftsman has no part at all—and this work is



GEORGE DALZIEL.

generally of singular beauty and truth—we feel that our occupation is gone." The brothers Dalziel saw the rise and fall of wood engraving. A proof of the appreciation with which they hold half-tone is shown by the fact that, though they are first of all wood engravers, their own portraits in the volume are in half-tone. Two of the earliest and very cleverest pupils the Dalziels had were our own Harry Fenn, who has since been one of our best landscape draftsmen, and Charles Kingdon, the engraver. The latter, a handsome fellow, who also came to America, had a daughter Edith, once an actress, and now Mrs. George Gould. E. P. Dutton & Co. are the American agents for "The Brothers Dalziel," and the price of the volume is \$6.50.

HALF-TONES IN TWO IMPRESSIONS.—W. A., Boston, asks two important questions: "In printing a half-tone in two impressions, black and tint, from the same cut, even with the most careful register, the result is almost invariably a mottled appearance, though not a defined patterning at all, being strongly tinted in some parts and not tinted at all in others. The mottling is not uniform in subsequent impressions, the first seeming to shift from one part of the print to the other, although no difference in register great enough to make it possible to correct can be detected. In a foregoing issue of THE INLAND PRINTER, the Christmas number I think, two inserts were used which were printed in the manner I have described, and which plainly showed this cloudy variation of tint. On examining the prints under glass I find that the irregular mottling is due to the fact that the different colored dots fall side by side in the strongly tinted portions, and over one another in the uncolored areas, but no attainable exactness of register seems to overcome the trouble, or make the variation in color less marked. Am I right in concluding, then, that there is

sufficient warping in a sheet of paper, even as small as, say, 8 by 10 inches, to make the screen dots (175 screen) fall out of register in varying degrees, even within the area of the cut itself?" *Answer.*—You are precisely right in your conclusion. (2) "I am informed that I can avoid this clouding by printing from two half-tones instead of one, both made on the regular diagonally ruled screen (not a three-color screen), but with a screen turned at a different angle for each plate. Is this true? If so, at what relative angle to each other should the screens be turned?" *Answer.*—The angle of forty-five degrees is best.

AN ENGRAVING PLANT ALMOST WHILE YOU WAIT.—Mr. H. L. Bullen, the hustling manager of the Wesel Manufacturing Company, has established a record in the time required to start an engraving plant. The circumstances, in brief, were these: Frank Munsey, of magazine fame, sent the Wesel Manufacturing Company word at 4:30 P.M. on a certain Saturday that he wanted an engraving plant installed on the New York *Daily News* as speedily as possible. By 11 P.M., that same Saturday, measurements had been taken of the floor space allotted to the engraving plant, and plans drawn to scale, showing the partitions, doors, sinks, arc and incandescent electric lights, water taps and waste pipes, gas stoves, as well as the positions of the cameras, machinery, tables, closets and other fixtures. On Monday morning the carpenters, plumbers and electricians took the plans to supply estimates on their work. Nine days later the plant was in complete running order, with every chemical in place for the employees to begin work. This day was lost, however, waiting for the inspectors from the Department of Buildings, Board of Fire Underwriters and Board of Health to approve the work. On the morning of the tenth day cuts were being made for the afternoon paper. This was a wonderful feat to accomplish with as large a plant as this one, using cameras 18 by 22 and 11 by 14 inches in size, with the latest machinery, and all the work done in a substantial manner. The Wesel Company deserves congratulations.

PATENTS.

Edward C. Muller, of Vailsburg, New Jersey, has taken out patent No. 690,116, covering a tool for cleaning, lightening or ruling half-tone plates. It has a bent point, and appears well adapted to the work of cutting out high lights, etc.

WHAT A HALF-TONE SCREEN IS.*

A half-tone screen consists of two pieces of glass, each ruled with alternating black and white lines of equal dimensions at an angle of forty-five degrees. These two pieces are then cemented together with the lines at right angles, thus making a grating or screen. This screen is placed in the camera next to the sensitive plate, and the pictures photographed through it. The screen is the foundation for the process, and the principle involved has not been changed since the earliest patent was granted. Numerous other methods have been tried, but the mechanical lines of the half-tone screen have not been improved upon. But for this mechanically ruled screen we would not be able to reproduce colors with three or four printings that formerly required from ten to twenty impressions in lithography. All other methods that have been tried with a view to improving on the half-tone screen have a rough and displeasing appearance, while the regular lines and dots of the half-tone give us a smooth, soft, clean picture, with all the modulation of the photograph. Did it ever occur to you that the surface of the half-tone plate is composed of thousands of little dots, every one of a different size, and so small that you have to use a magnifier to see them; but if one were missing or not of the proper size it would show in the

proof? Yet it is true, and they are all watched by every man who handles the plate from the time the negative is made until the plate is delivered, and if one is missing it must be put in or a new plate made; that is, if high-grade work is desired. How many of these dots are there in a square inch of half-tone? The ordinary screen, composed of 150 lines to the inch, has 22,500 black dots, and an equal number of white spaces. You talk about detail in your business. When you have to look after 22,500 dots to every square inch of your work, and see that none become lost, strayed or stolen, you can talk about being busy. Just for the novelty of the thing we figured up the number of dots required to make up the surface of the large Dowie plate made by our concern, which measured approximately 24 by 98 inches, and was made on 133-line screen. There were 2,304 square inches in the plate, with 17,689 black dots per square inch—a total of 40,756,456; so you see we need good eyes and good glasses in order to make perfect printing plates. In addition to looking after all these little dots, the process man has to keep an eye on the weather. If the wind changes to the east or south, or it is warm or cold, damp or dry, he must change his methods and his chemicals to suit; and while he is reasonably sure he can deliver the cut on the day promised, he could not guarantee to do it, because there are hundreds of things that could happen before it was delivered into your hands that would be small in themselves, but would make the cut useless to you. So when your engraver tells you that he had an accident with your plate and can not deliver it until the next day, just be charitable with him, and remember the 22,500 little dots per square inch that he has to keep in place.

OUR APRIL COVER.

It sounds dull and commonplace to touch upon the life of a person by telling when and where she was born and tracing the years of youthful uncertainties. When the subject is of an interesting and charming personality one delights to dwell upon the after years, so full of interest and promise. Lorraine Windsor, the poetic artist, who designed this month's cover, has lived most of her life in or near Chicago. A few years ago she was thrown completely on her own resources, and faced hard financial problems. Full of love for art and conscious of the power to put shapes of beauty in visible form, she determined to win not only self-support but a place in the artists' life of Chicago. A few friends saw great promise in the first strong and graceful lines of her pen and in her bold and striking color effects, and assisted her by words of approval and friendly advice. Her earlier work was produced under great difficulty in cramped quarters in a busy business office. Encouraged by orders, she took a room in the Fine Arts building, where she was early sought by those who appreciated truly original and effective art work. Almost before her friends knew it, the promise of study and work in Paris opened its doors. Here, in a few short months, great masters like Whistler have admired and praised her work and shown personal interest. The great teacher, Jean Paul Laurens, as well as Monsieur Mucha, have also shown flattering interest in her work, offering their studios, models, etc. She will soon have the privilege of sketching the world-renowned Sara Bernhardt in her studio. Lorraine Windsor is preparing illustrated articles for ten of the leading magazines of America, and is now wondering how she will find time for the work she is urged to do.

PRAYER VS. PRINTERS' INK.

After praying for forty years for a baby, a couple placed a small want advertisement in a newspaper, and that same night a bouncing boy was left on their doorstep. Prayer is all right if you are not in a hurry, but for quick results use printers' ink. *Broome County Herald.*

*Extract from paper read by Mr. J. L. Shilling, of the Binner Engraving Company, Chicago, at a recent meeting of the Chicago Trade Press Association.



BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

BOOK OF DESIGNS FROM TYPE.—By Ed S. Ralph. A collection of up-to-date samples of composition, which every compositor who aims to do modern work should have. 50 cents.

PRACTICAL PRINTER.—By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, \$1.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 25 cents.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. \$1.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

THE S. LINTON LEARY STATEMENT HEADING.

Thirty printers took advantage of our offer to publish the statement headings set from the S. Linton Leary copy. Judging from letters received from the participants, the benefits derived from the Pilgrim Press letter-head examples have been many. We are glad to learn this, because it will largely determine our future policy in matters of this kind. Hereafter only one specimen will be reproduced from each participant. We believe that this is the only successful method of instruction. Of course, it is impossible to carry out the plan in the manner in which we would like to do it, but we shall, from time to time, give out other copy to the craft, knowing full well that those who participate will receive much benefit from a careful analysis of the various specimens reproduced.

It is not our intention to criticize each specimen, because there is very little room for criticism on specimens of this

Winston-Salem, N. C., 190

TO S. LINTON LEARY, Dr.

PHOTOGRAPHER

No. 1.—W. A. Bradford, Coffeyville, Kansas.

character. The designs are largely a matter of personal preference. We think all the participants are to be congratulated on their work. Some of the compositors had very limited outfits with which to do the work, yet these men have used excellent taste and displayed good judgment. One thing, however, we will say, and that is, "Dr." should have been placed after the name of the photographer. We see that some of the speci-

mens have been altered to this form, and it shows that the compositors realized the omission and supplied it. A thoughtful compositor should never hesitate to supply a word that has been evidently overlooked. Frequently it is much easier to take out the word than it is to add it after a design has been prepared. Some of the contestants prepared two or more specimens. There were no changes in the form of their designs, merely set in a different face or style of type. In cases of this kind we merely reproduce one of the specimens—the one we

Winston-Salem, N. C., 190

TO S. LINTON LEARY,
PHOTOGRAPHER.

No. 2.—Charles L. Powers, Bristol, Connecticut.

consider best. We have not numbered the specimens in the order of our choice. We numbered them as we received them, and there is no significance attached to the numbers.

The specimens were submitted by the following persons: No. 1, W. A. Bradford, Coffeyville, Kan.; No. 2, Charles L. Powers, Bristol, Conn.; No. 3, Alvin Mitchell, Newman, Ill.; Nos. 4 and 5, Art Yeager, Newman, Ill.; No. 6, Ernest Frank, Napoleon, Ohio; No. 7, George W. Duffy, Grand Island, Neb.; No. 8, Orrin A. Foster, Fostoria, Ohio; No. 9, H. C. Reed, Imperial, Cal.; No. 9½, Roscoe Thompson, Ransom, Mich.; No. 10, Clifford B. Fowler, Waterbury, Conn.; No. 11, W. E. Lamphear, Spokane, Wash.; No. 12, Leroy M. Anderson, Denison, Texas; No. 13, Richard Frank Hogart, Dallas, Texas; No. 14, Tom V. Hendricks, Brookville, Pa.; No. 15, E. L.

WINSTON-SALEM, N. C., 190

TO S. LINTON LEARY
PHOTOGRAPHER

No. 3.—Alvin Mitchell, Newman, Illinois.

Stout, Greensboro, N. C.; No. 16, Edward D. Berry, Chicago, Ill.; No. 17, Harry Rigglesberger, Shelbyville, Ind.; No. 18, B. S. McKiddy, Emporia, Kan.; No. 19, J. E. Albertson, Walker, Iowa (rules too heavy on either side of word "To"); Nos. 20 and 21, H. C. Hull, Coshocton, Ohio; No. 22, E. W. Johnston, Jr., Bridgeburg, Ont.; No. 23, C. D. Babcock, Marinette, Wis.; Nos. 24 and 25, Fred J. Schwarz, Philadelphia, Pa.; No. 26, R. C. McCreary, Findlay, Ohio; No. 27, F. M. Kennedy, La Fayette, Ala.; No. 28, Albert Henniges, Peoria, Ill.; No. 29, L. F. Doerty, Findlay, Ohio; No. 30, Charles D. Beggs, Confluence, Pa.; No. 31, W. G. Bradshaw, Saratoga Springs, N. Y.; No. 32, Orrin Brigham, Franklin, Pa.; No. 33, Max Jones, Platte City, Mo.; No. 34, J. Forest Tucker, New Philadelphia, Ohio.

We feel that our thanks, as well as those of our other readers who did not take part in this exhibit, are due the gentlemen who so kindly took of their time to set the specimens here shown. We hope that it will prove of untold benefit to all.

BEAL BROTHERS, Albion, Michigan.—Program very artistic.

LEE ESTES, Osceola, Iowa.—Specimens very neat and well displayed.

JOHN M. DRIVER, Philadelphia, Pennsylvania.—The specimens sent by you on behalf of your employees certainly possess


Winston-Salem, N. C., 190
S. Linton Leary Photographer

No. 4.—Art Veager, Newman, Illinois.

Winston-Salem, N. C., 190

to **S. Linton Leary**
Photographer

No. 5.—Art Veager, Newman, Illinois.

Winston-Salem, N. C., 190
M
 TO S. LINTON LEARY, PHOTOGRAPHER.

No. 6.—Ernest Frank, Napoleon, Ohio.

Winston-Salem, N. C., 190

M	TO S. LINTON LEARY Dr. PHOTOGRAPHER	
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No. 7.—George W. Duffy, Grand Island, Nebraska.

WINSTON-SALEM, N. C., 190
TO S. LINTON LEARY PHOTOGRAPHER

No. 8.—Orrin A. Foster, Fostoria, Ohio.

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S. Linton Leary
Photographer

No. 9.—H. C. Read, Imperial, California.

DESIGNS SUBMITTED IN THE LEARY STATEMENT HEADING COMPETITION.

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to **S. LINTON LEARY,**
Photographer.

No. 9½.—Roscoe Thompson, Ransom, Michigan.

Winston-Salem, N. C., 190

M

	to S. Linton Leary, DR. PHOTOGRAPHER	
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No. 10.—Clifford B. Fowler, Waterbury, Connecticut.

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to **S. LINTON LEARY**

	PHOTOGRAPHER	
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No. 11.—W. E. Lamphear, Spokane, Washington.

STATEMENT

WINSTON-SALEM, N. C., 190

TO S. LINTON LEARY DR., PHOTOGRAPHER


TERMS

No. 12.—Leroy M. Anderson, Denison, Texas.


Statement

Winston-Salem, N. C., 190

M

	To S. Linton Leary Photographer	
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No. 13.—Richard Frank Hogart, Dallas, Texas.

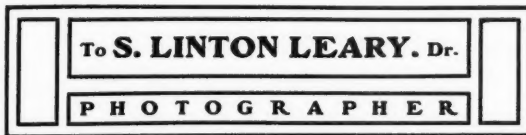
WINSTON-SALEM, N. C., 190
To  S. LINTON LEARY PHOTOGRAPHER.

No. 14.—Tom V. Hendricks, Brookville, Pennsylvania.

Winston-Salem, N. C., 190

♦ ♦ Statement ♦ ♦

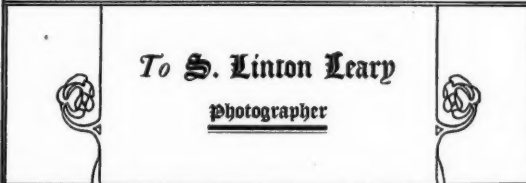
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No. 15.—E. L. Stout, Greensboro, North Carolina.

Winston-Salem, N. C., 190

M



No. 16.—Edward D. Berry, Chicago.

STATEMENT.

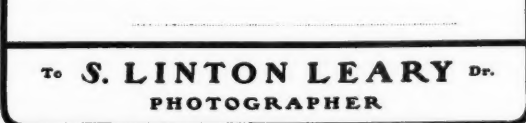
Winston-Salem, N. C., 190

TO S. Linton Leary, Dr.
Photographer.

No. 17.—Harry Riglesberger, Shelbyville, Indiana.

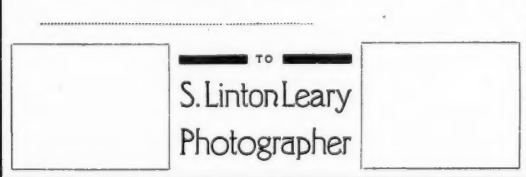
Winston-Salem, N. C., 190

M



No. 18.—B. S. McKiddy, Emporia, Kansas.

Winston-Salem, N. C., 190



No. 19.—J. E. Albertson, Walker, Iowa.

♦ Statement ♦

Winston-Salem, N. C., 190

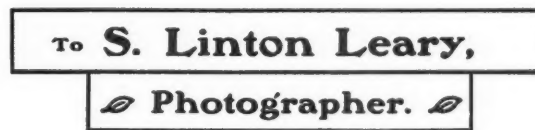
M

to S. Linton Leary,
Photographer.

No. 20.—H. C. Hull, Coshocton, Ohio.

DESIGNS SUBMITTED IN THE LEARY STATEMENT HEADING COMPETITION.

Winston-Salem, N. C., 190



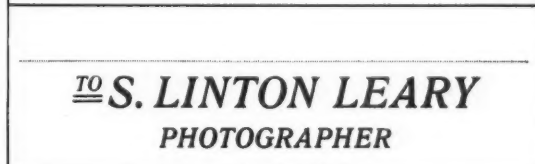
No. 21.—H. C. Hull, Coshocton, Ohio.

Winston-Salem, N. C., 190

To S. LINTON LEARY
PHOTOGRAPHER

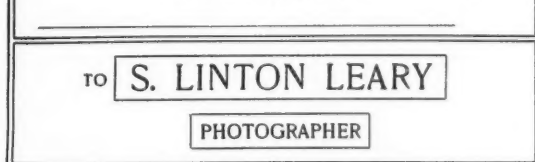
No. 22.—E. W. Johnston, Jr., Bridgeburg, Ontario.

Winston-Salem, N. C., 190



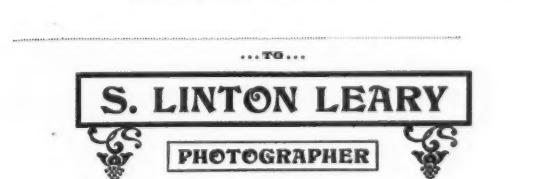
No. 23.—C. D. Babcock, Marinette, Wisconsin.

Winston-Salem, N. C., 190



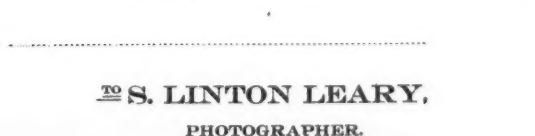
No. 24.—Fred J. Schwarz, Philadelphia, Pennsylvania.

Winston-Salem, N. C., 190



No. 25.—Fred J. Schwarz, Philadelphia, Pennsylvania.

WINSTON-SALEM, N. C., 190



No. 26.—R. C. McCreary, Findlay, Ohio.

Winston-Salem, N. C., 190

TO **S. LINTON LEARY**
PHOTOGRAPHER

No. 27.—F. M. Kennedy, Lafayette, Alabama.

STATEMENT

WINSTON-SALEM, N. C., 190

TO **S. Linton O'Leary** DR.
Photographer

No. 28.—Albert Henniges, Peoria, Illinois.

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S. Linton Leary,
Photographer.

No. 29.—L. F. Doerty, Findlay, Ohio.

STATEMENT WINSTON-SALEM, N. C., 190

Dr. To

S. LINTON LEARY,
Photographer.

No. 30.—Charles D. Beggs, Confluence, Pennsylvania.

Winston-Salem, N. C., 190

To **S. Linton Leary**

Photographer

No. 31.—W. G. Bradshaw, Saratoga Springs, New York.

WINSTON-SALEM, N. C., 190

TO **S. LINTON LEARY,**
PHOTOGRAPHER

No. 32.—Orrin Brigham, Franklin, Pennsylvania.

Winston-Salem, N. C., 190

TO **S. LINTON LEARY,**

Photographer

No. 33.—Max Jones, Platte City, Missouri.

WINSTON-SALEM, N. C., 190

To **S. LINTON LEARY**
PHOTOGRAPHER

No. 34.—J. Forest Tucker, New Philadelphia, Pennsylvania.

that individual merit of exclusiveness so desirable in really good advertising.

LAWRENCE HURLEY, Baltimore, Maryland.—Your pamphlet is very good.

SPENCER, Art Printer, Willmar, Minnesota.—Specimens well designed and artistic.

A. K. NESS, St. Ignace, Michigan.—Specimens excellent. Deserve much praise.

EDMUND G. GRESS, Easton, Pennsylvania.—Specimens very artistic and attractive.

J. FRANK BUCH, Lititz, Pennsylvania.—Program very neat, and correctly displayed.

Republics and Leader, La Crosse, Wisconsin.—Blotter well and forcefully displayed.

GEORGE G. MORRIS, Chicago, Illinois.—Letter-head and envelope-corner both good.

HAL MARCHBANKS, Ennis, Texas.—The plan of your stationery headings is all right.

ALBERT A. BOGEN, Taylor, Texas.—The only suggestion we have to offer is not to employ too large type on your stationery

work. We see you are inclined to do this. Otherwise your work is neat and creditable.

L. G. FRIERSON, Jacksonville, Florida.—Stationery specimens good in every particular.

F. C. BROWN, Warton, Ontario.—Work very creditable. It shows that you are studious.

MOHR & CARTER, Bellefontaine, Ohio.—Hamer Hospital brochure is artistic and inviting.

FRED H. MILLER, Hingham, Massachusetts.—Cover-pages excellent. We have no criticisms.

CHARLES L. POWERS, Bristol, Connecticut.—Your work is all good. It deserves commendation.

W. B. RUSSELL, Everett, Washington.—Specimen forcefully displayed and well designed.

J. I. HAWK, Helena, Arkansas.—Specimens well designed and good as to general type effect.

SEYMOUR R. OLSON, Hutchinson, Minnesota.—Your blotter needs no criticism. It is excellent.

CHARLES W. DUNNET, Galt, Canada.—Your specimens are certainly very artistic and up to date in every particular. We

would have reproduced one or two of them had you favored us with black and white impressions.

PHANATICK PRESS, New York city.—"Mr. Dooley's Experiences" is a very artistic brochure.

A. H. WINTERS, Norman, Oklahoma.—Work very neat, well displayed and up to date as to design.

BERNARD N. BECK, Boston, Massachusetts.—Specimens very effectively displayed. We reproduce one of your designs, specimen No. 1. It would attract attention anywhere.

NO MORE BROKEN CHANNELS!

Hemlock leather can now be used without trouble
IF
YOU USE OUR
Leather Softener
WHICH SOFTENS AND BLEACHES
HARD AND DARK COLORED LEATHER

Manufactured by
BOSTON BLACKING COMPANY,
86-100 Beverly Street, Boston, Mass., U. S. A.

English Factory, London, England.
German Factory, Frankfurt a. M. Germany.
French Factory, St. Denis (Seine), France.
Canadian Factory, Montreal, Can.

Chicago, 227 and 229 Lake St.
Geo. W. Kirby & Co., Agents.
Cincinnati, 333 Main St.
Geo. A. Springmeyer, Manager.
St. Louis, 1224 Grand St.
Frank M. Conner, Manager.

No. 1.

H. C. REED, Imperial, California.—Stationery specimens neat and well balanced as to type display.

GEORGE H. CLARKE, Morganfield, Kentucky.—Specimens artistic as to design and forcefully displayed.

WILL POLAND, Urbana, Ohio.—Your latest batch of specimens is, as usual, very attractive and artistic.

FISK & POSTE COMPANY, Los Angeles, California.—Specimens very neat, and excellently well designed.

WOODRUFF AD. HOUSE, Ravenna, Ohio.—The specimens of work submitted by you are excellent in every way.

CHARLES L. POWERS, Bristol, Connecticut.—Your stationery specimens are certainly neat and well worthy of praise.

D. B. LANDIS, Lancaster, Pennsylvania.—Your present specimens are the best we have seen from your establishment.

Herald, Stanton, Michigan.—Blotters very good. Card with out the vertical and horizontal rules inside the panel is the best.

WILLIAM BEECHING, JR., Worcester, Massachusetts.—Taken as a whole, your specimens do you credit. The work is all good.

LAWRENCE COATE, Muncie, Indiana.—Your letter-head is excellent. The copy for the statement contest was printed in THE INLAND PRINTER for January. There are no conditions

other than those set forth in the article. The contests are open to all, without any fees whatever.

P. R. NELSON, Winchester, Illinois.—Letter-head very artistic as to design and well displayed. It is much above the average.

THOMAS DUSTIN, Exira, Iowa.—You have every reason to feel gratified at your proficiency in type display. The work is very nice.

SAMPSON PRINTING COMPANY, Duncan, Indian Territory.—Title-page of folder quite good as to design, and forcefully displayed.

TOM V. HENDRICKS, Brookville, Pennsylvania.—Your No. 1 hotel card is the best, although the No. 3 specimen is not bad by any means.

HARVEY J. BURGESS, St. Johns, Michigan.—It affords us pleasure to say that your specimens are very neat and up to date as to design.

B. FREUNDLICH, New York city.—Cover-design very good. Other work excellent. No copies of your publication have ever been received by us.

WILLIAM G. BRADSHAW, Saratoga Springs, New York.—All your specimens are excellent, and the work in general reflects much credit.

R. H. PARMLEE, Rochester, New York.—Yours is an attractive and artistic collection of specimens. The work is of more than ordinary merit.

CHARLES BEGGS, Confluence, Pennsylvania.—The type employed on your note-head is entirely too large. Your envelope-corner is first-class.

W. W. WHETSTONE, Cherryvale, Kansas.—You deserve credit for the attractiveness of your work, and the forceful character of the display.

J. A. M., St. Paul, Minnesota.—Blotters very attractive. Other specimens of more than ordinary artistic merit. Many of them are quite unique.

SABSET DOWNING, Higginsville, Missouri.—We fail to see anything to criticize on your work. The specimens are all worthy of commendation.

A. F. HENNING, Nacogdoches, Texas.—The work submitted by you, as well as that of Mr. Roberts, is quite good as to display, balance and whiting out.

G. E. HOOPER, Omaha, Nebraska.—Specimens very artistic and striking, both as to design and color schemes. We reproduce the Medlar business card, specimen No. 2. Certainly this is a very attractive business card. The heavy rules were in

We are also publishers of the Omaha Daily Hotel Reporter—best medium to reach out-of-town buyers

I. A. MEDLAR CO.

PRINTERS
and strictly up-to-date typographers.
In our new and larger quarters we are better prepared than ever to serve our old patrons, and new ones as well

Phone 1262 422 S. 15th Street

OFFICE STATIONERY CIRCULARS BRIEFS & STEEL DIE STAMPING

CATALOGUES BOOKLETS BLOTTERS & BANQUET PRINTING A SPECIALTY

No. 2.

gold. The main display lines were in gloss red, embossed; balance of work in blue, with a very pale-blue background under the panels.

Journal, Kirklint, Indiana.—The general plan of your No. 3 statement heading is the best, but we do not wonder at the customer refusing it, because it reads, "In Account with The

Arcade." This is an impossible thing, unless the firm name is a corporate one, bearing the name. This not being the case, the arrangement is wrong.

THOMAS LYONS, JR., Carlisle, Pennsylvania.—Envelope-corner good as to plan, but there is not enough prominence accorded the name of the town.

BRICE WILLIAMS, Kokomo, Indiana.—Your letter-head is entirely overdone as regards the color scheme. The design is good, but the color scheme is "fierce."

W. E. WOODBURY, Los Angeles, California.—We have no criticisms to make on your work, or that submitted by Mr. White. We think the work very good.

L. F. DOERTY, Findlay, Ohio.—You were right in charging time on the erratic specimen you enclose. It must have served the purpose for which it was intended.

WILL C. SMATHERS, Winburne, Pennsylvania.—Taken as a whole, your work is deserving of praise. It shows that you have good ideas as to plan and display.

ORRIN A. FOSTER, Fostoria, Ohio.—Your work certainly speaks well for your ability as an artistic job compositor. We have no criticisms; only words of praise.

D. GUSTAFSON, Red Wing, Minnesota.—Specimens all first-class. We reproduce one of your letter-head specimens, No. 3.

have been overcome by the use of larger type for the display. There is enough ornamentation as it is.



W. S. HOFFMAN, Morgantown, West Virginia.—The title-page, "Lyrics of the Hills," is your best specimen. We notice that you are rather inclined to be a trifle too ornate in your composition. Be careful of your ornamentation.

RUSSELL THOMPSON, Boulder, Colorado.—Certainly your window-card ability is very apparent. We have never seen more artistic specimens of this class than those submitted by you. They possess attractiveness of a high order.

B. E. NOBLE, Sioux Falls, South Dakota.—The size of type on your No. 5 letter-head is not too large. The parties refusing your No. 6 specimen did not know a good piece of work, if they refused it on account of design. Your work is all good.

CHARLES CAMMET, New York city.—Your hanger is one of the most artistic we have ever seen. We think so much of it that we have given it a place on the walls of our "den." Sorry it could not be reproduced. Your letter-head is also very artistic.

FRED MELTON, South McAlester, Indian Territory.—Certainly Mr. Lounsbery knows a good stationery heading when he sees it. He made a good choice. We always try to give a man credit for the work he does, whether it has all the late

DIRECTORS. JOHN LUDWIG. FERDINAND GRIESEL C. W. FREEMAN. Z. PERROT. GEO. P. MCGUIGAN. ALFRED CHELLEN. GUST E. FREEMAN.	OFFICERS. CHARLES W. FREEMAN . . . PRESIDENT GEO. P. MCGUIGAN. VICE PRESIDENT JOHN LUDWIG SECRETARY ALFRED CHELLEN . . . ASST. SECRETARY	INCORPORATED. CAPITAL STOCK \$600,000. FULLY PAID AND NON-ASSESSABLE.
<div style="display: flex; justify-content: space-between; align-items: center;">  <div style="text-align: center;"> <h2 style="margin: 0;">THE INTERNATIONAL COPPER</h2> <h2 style="margin: 0;">MINING AND MILLING COMPANY</h2> <p style="margin: 5px 0;">GRAND ENCAMPMENT, WYO.</p> </div>  </div> <div style="display: flex; justify-content: space-between; margin-top: 10px;"> <p style="font-size: small;">BRANCH OFFICES: MINNEAPOLIS, MINN., MILWAUKEE, WIS., CHICAGO, ILL., NEW YORK, N. Y.</p> </div>		

1902.

No. 3.

This heading contains a vast amount of matter, yet it is well arranged and nicely displayed.

FRED A. SPENCER, Glens Falls, New York.—Type employed on the Creditors' Guide card is too large. This is our only criticism. Your other specimens are good.

D. M. GORDON, Nashville, Tennessee.—Yours is a very nice collection of specimens. They are attractive as to combination of type, paper and ink, and also very neat.

H. V. HORTON, Fairport, New York.—You have no reason to be ashamed of the work you send for criticism. It is uniformly good—much better than the average.

W. H. MATEER, Mansfield, Ohio.—Bill-head good as to plan, but you have accorded the business engaged in too much prominence, to the detriment of the firm name.

D. F. DANIELS, North Ontario, California.—There is a little too much rulework on your business card. The design is quite good, but there is too much rule. Other specimens neat.

CHARLES G. POLLARD, Yarmouth, Nova Scotia.—Your large parcel of specimens is deserving of favorable mention. The work is above the average, and speaks well of your ability.

ROSCOE THOMPSON, Ransom, Michigan.—The rule and ornaments under the corner card on note-head does not add to its effectiveness. The cap. line does not look well letter-spaced. Other specimens require no criticism.

J. L. WHITTON, Alamogordo, New Mexico.—There is a trifle too much unoccupied space on your letter-head. This could

type faces in it or not. The ideas are there, regardless of the type employed. Never refrain from sending specimens because you have not the latest things. Prepare yourself to use them when the time comes.

C. E. CUNNINGHAM, Newton, Mississippi.—The Briggs letter-head is certainly a vast improvement over the reprint copy. In regard to the type employed for the date line, it is largely a matter of individual taste, although your reasons for a change are good.

EDWIN C. HACKETT, Farmington, Minnesota.—Your work shows that you are inclined to use a trifle too large type faces on your stationery specimens. This is our only criticism. Get "Modern Type Display," published by The Inland Printer Company.

A. C. BRIGGS, Louisville, Kentucky.—Certainly it is discouraging to have customers select a piece of work like your No. 4 specimen. The trouble is that they are not educated up to the present standards. The specimens of your choice are first-class.

JOHN G. ROPES, Groton, South Dakota.—Your blotter is unique. The very fact that it is gotten up in an unusual manner commends it for favorable mention. This blotter was printed in the form of a letter-head, and had a circular letter printed on its face.

HERBERT BIGGER, El Paso, Texas.—The general plan of your work is quite good, but there are several faults in it. One is

the whiting out. Another is the poor joining of the rules. We note that the rule is old, but that does not hinder the proper justification.

ELBERT BEDE, Sandstone, Minnesota.—The way to effectually improve your letter-head is to reset it on an entirely different plan. We think you try to get too much matter on it. Do not be averse to adopting some design that suits you, even though it is not original.

JAMES T. L. MACDONALD, Milwaukee, Wisconsin.—The make-ready on the half-tone cut is all right. There is nothing difficult about working cuts of this character where the background is routed away. Where the "know-how" comes in is where there are fading edges.

J. E. WALKER, Loami, Illinois.—Considering your experience, we think you have reason to believe that you will succeed. We recommend you to purchase "Modern Type Display," published by The Inland Printer Company. It will tell you much that our limited space prohibits.

L. A. FORSTER, Lineville, Iowa.—On your specimen marked "D" it is merely a matter of individual taste as to whether the rules extend across or not. Your card marked "C" is much better than either of the other specimens, and we consider it excellent. Other specimens quite creditable.

GEORGE J. WALTHER, Boston, Massachusetts.—Your present specimens are certainly deserving of praise. We believe them

would read all right. We know the rule is general to turn the type in the box headings the way you have it, but this is an exceptional case.

EDWARD W. STUTES, Spokane, Washington.—Your cover-design is especially good. In fact, all the specimens submitted



No. 5.

are of unquestioned merit. We reproduce one of your cards, specimen No. 5. It is unique as to treatment.

RAYMOND SHAW, Clearfield, Pennsylvania.—The space allotted to this department will not allow us to tell you how to make the cut ready. We will say, however, that you must keep the impression off the outer edges of a fading-edge half-tone. Write Mr. Kelly, editor of the "Pressroom Notes and Queries" department. He can tell you all about it.

C. B. GORHAM, Cooperstown, New York.—We do not run a "blower" in our establishment, therefore we are unable to furnish "hot air" or greenhouse products. If you get any praise here, your work will have to merit it. You are just a little bit inclined to be too "fancy." We mean by this a little overornamentation. Taking your work all the way through, we think it is very creditable. The plan and type display are good. The spirit of your letter is all right.

PROFITED BY A JOKE.

Justice "Biff" Hall, sometime Chicago newspaper man, dearly loves a joke. Here is one he is responsible for, which shows that, in spite of the immortal William, there is often something in a name.

It was the regular morning grind at the Harrison street police court—a stream of tramps, "plain drunks," "drunk and disorderlies," and other petty offenders, with "\$10 or twenty-three days" or "\$15 or thirty days" chalked up against them as fast as the clerk could write. It was a stupid, monotonous grind, with nothing to relieve the dead level of sodden and sinful humanity.

Presently, says the *Chicago Tribune*, appeared a tall hobo of typical appearance. The charge against him on the sheet which lay on the judicial desk was "plain drunk."

"What's your name?" asked Justice Hall in his sharpest judicial manner.

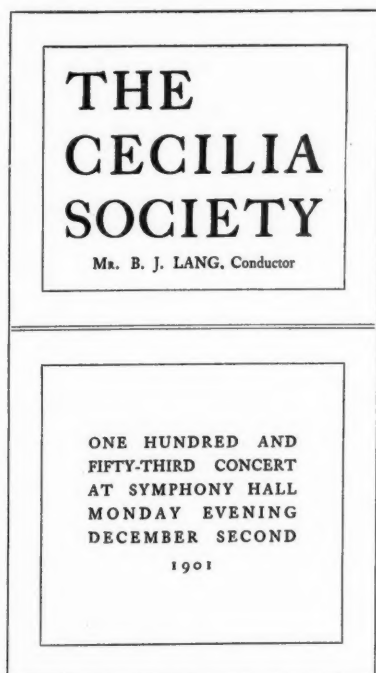
"Cannon's my name, mister judge, your honor," said the tramp.

The judicial frown relaxed into the suspicion of a smile. Mirth, if not mercy, was about to temper justice.

"Cannon," said the justice gravely, "the officer says you are loaded. There seems to be nothing for me to do but to discharge you."

TOUCHING GENEROSITY.

An American comedian relates that a rich old lady observed a tramp on all fours eating grass in her garden. He explained that he was starving. "Poor man, poor man! My heart bleeds for you. Go 'round to the kitchen door—the grass is longer there."



No. 4.

to be the best you have yet submitted. We reproduce one of your designs, specimen No. 4. This is a very clean-cut piece of type display.

ANDERSON'S PRINTERY, Denison, Texas.—Your Pilgrim Press letter-head is excellent. We would not advise you to equip your plant in order to print paper bags. There is mighty little profit in it, and much less satisfaction. Reach out after work where the competition is not so fierce.

F. H., Rochester, New York.—Your customer is right about the way the table page "faces." The wording in the box headings should have been turned the other way and then it

"WHAT A PRINTER'S SALESMAN SHOULD DO AND HOW HE SHOULD DO IT."

The competition for the prizes offered by Mr. Isaac H. Blanchard, of the Blanchard Press, New York, for the best four essays on "What a Printer's Salesman Should Do and How He Should Do It," announced in the February issue of *THE INLAND PRINTER*, brought fourteen papers for consideration, three of which, however, were evidently written in error and dealt with the duties of the typefounder's salesman. They were therefore disqualified. Three others were mailed too late, arriving after the competition had closed. These could not be included. The judges have found for the following:

First prize, Benjamin R. Kelsey, Waterbury, Connecticut, \$10.

Second prize, J. Warren Lewis, 2421 East Twenty-third street, Kansas City, Missouri, \$6.

Third prize, Willard Barringer, 907 River street, Dayton, Ohio, \$5.

Fourth prize, Miss Margaret E. Thompson, Box 572, New Haven, Connecticut, \$4.

The first prize article is given below.

HAVE A SYSTEM AND USE COMMON SENSE.

PRIZE ESSAY.

It is a difficult proposition for one salesman to advise another "what to do and how to do it," owing to the different conditions under which each one labors. The problems that confront a salesman for a printing company in a large city would hardly give him the required knowledge to be able to properly advise the salesman in a small city or country town; or the salesman whose house makes a specialty of one line of printing is hardly in a position to advise a salesman who is soliciting orders for all kinds of job-printing.

Furthermore, I have found it a thankless job teaching old dogs new tricks, and the established salesman is apt to be very set as to "what he should do," and will accept no advice as to "how he should do it," so, with the editor's permission, we will assume that the applicant for advice is a young man about to start out as a salesman for a general job-printing company capable of turning out anything from a druggist gummed shop label to a 350-page medical record containing a liberal amount of table work.

We will suppose that the company is located in a prosperous, hustling New England town of fifty thousand population, and of course the reader will take into consideration that this advice is based on the writer's personal experience as a printing solicitor under similar conditions, the rules laid down here not being applicable under other circumstances.

Assuming that the young man has a liking for the business and a proper appreciation of the superiority of the printing business over all others, that he has a general knowledge of the same, that he reads all the trade journals, that he keeps posted on new types, papers and styles which may be helpful, that he has a certain amount of originality in regard to arrangement and design, and that he is capable of estimating on work. Assuming he is representing a house having the highest reputation for honesty, a salesman can afford to waive all other things. It may have old machinery, be out of date, turn out inartistic work, but as long as the firm is honest, you are all right, young man; you have a solid foundation to build on, providing you are molded on the same lines, for when the public knows that it gets full count with every order, that you will put in the grade of paper agreed on, that you will try no petty tricks, that if you do a job wrong you will make it right regardless of cost, then you have nothing to fear about old machinery or old-fashioned methods; those things can be improved upon in time, but a lost reputation in the printing business or any other line can never be regained. The firm that will sacrifice its reputation for the small gain it may get in

making a customer pay for one thousand letter-heads when he only gets nine hundred, that will put in a job-lot of fifty-pound book, when the contract calls for sixty pounds S. & S. C. (it is true that the customer may not know the difference)—this firm may pay big dividends and have thousands of undivided profit, but it will never succeed in the true meaning of the word; it has overlooked the higher principles that success is based upon. It may go on for years in hoodwinking the public, but the end is always the same. Young man, if you have entered the employ of such a firm, *move*, and quickly; do not lose your reputation—it is the main stock-in-trade that a printer's salesman requires.

I have dealt rather strongly on this point, for there are many employing printers who practice the above deception. In advising this, young man, we also have to assume that the employer has a full realization of the difficulties a salesman has to contend with, that he appreciates that the success of the business depends on their working hand in hand, that he will back him up when he takes an order, even if sometimes taken at a loss. We are none of us infallible, and the young man may occasionally make a mistake—he would be a wonder if he did not. Allow him the free run of the shop, let him know the cost of the stock, running expenses, etc.; help him with your experiences, encourage him all you can, compliment him when he does well, be patient when he does wrong; it is only in this way that he will gain knowledge and broaden his field of usefulness. In helping him you are helping yourself.

If he makes suggestions for improvements which he thinks will advance and increase your business, consider them seriously, go over the matter with him. They may not be feasible, but it shows that he has an interest in the success of the business. Do not discourage him by turning him down, or laughing at his suggestions, for many valuable thoughts often come from the source we least expect.

Young man, you are about to embark in a business of which I know none better for developing a man. The training and experience you are about to receive is valuable. You are to meet all classes of men, engaged in all lines of business. It is said that ninety per cent of the men who go into business fail or sell out. Most of these are people who were never cut out for successful business men; they have no conception of the possibilities of the printing business, they judge it from their own narrow-minded experience, they are inconsistent and expect impossibilities, but you can not afford to antagonize them. It is handling this class of people successfully that shows the stuff you are made of. You will meet with many discouraging experiences; there will be bitter competition to meet. There will be the printer who is not honest to himself, and the one mentioned above who is not honest to customers. The first does not know the cost of his work; he will bid any old price for the sake of getting the job. Let him have it; the more work he does at a loss the sooner he will be out of the field. Never work for fun. Then there will be the latter, who is not honest to his customers, and the temptation will be great to throw aside all scruples and meet him at his own game. Do not do it. You have probably heard the old story credited to "Abe" Lincoln (I will not vouch for it), who, in giving a young man some advice one day, said: "If you meet a skunk in the middle of the road, disputing your right of way, don't try to pass him; climb a fence and go cross-lots. It won't pay you to antagonize him. Even if you get the best of him you have raised an awful 'smell' that is likely to be lasting."

Now, young man, the main requisite in any line of business in order to win success and attain lasting results, is to have a system, and you need one for following up and keeping track of your trade.

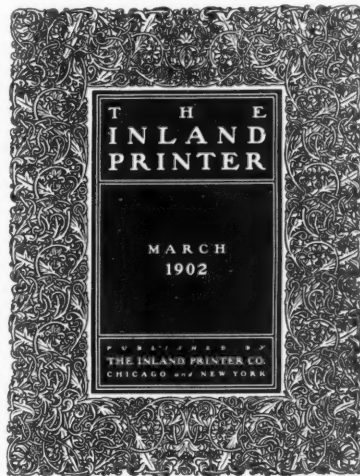
I have tried a number of different plans, but the following has given me the best satisfaction. It consists of two filing boxes, one known as my "call" box, and the other my "order" box. In the first, or "call" box, I have a filing card for every user of printing in the city, whether it be a factory, society,

lodge, church, merchant or other individual. Each card contains name, address, name of the buyer, and plenty of room for a complete record of who the firm buys of, what they use and all other information that will be beneficial for future use. The index cards in this box are arranged according to the days and months of the year. Thus I am able to know who to call upon and on what date.

The second, or "order" box, is arranged alphabetically, and contains cards similar to the "call" box, excepting that on the back it has two columns. In one column I keep a brief record of all orders received, in black ink, and in the other column a brief record of all quotations given, in red ink.

There is a certain class of trade, such as doctors, dentists, dressmakers and others, using from \$3 to \$10 worth of printing in a year, whom it will not pay to follow up by personal calls, yet it is too profitable trade to lose, and can be followed up successfully by a systematic mail solicitation. Now, if you have any originality about getting up advertising matter, the firm will probably allow you to take care of this department, but be

keep pegging; you will be surprised oftentimes to get an order from a firm when you least expect it. You may follow them up for several years, but such customers, after you once land them, are worth all the labor you have expended. They are apt to stick by you. It takes time to build up a printing trade, and if you expect to do it in six months you will be sorely disappointed. When you enter the printing business, go in prepared to make it a life work, for it is a noble calling. Your "order" box will be found extremely helpful, as often a customer will say, "Just run me off some letter-heads, same quality as before; had them about a year ago." The old way was to hunt up all dates in the ledger, then through the bill book till you found the right date. With your card system you can find it in a second. You have your date and order number and can refer to the work and stock ticket very readily for complete information. It is the same in reference to quotations. You can find the date at once and can refer to your estimate sheet for complete details. I think old salesmen will appreciate the benefits of this card system and will find it an invaluable help. Now



SOME RECENT INLAND PRINTER COVERS.

THE INLAND PRINTER changes its cover every month. It has issued a dainty brochure entitled, "Inland Printer Covers," containing ninety miniature designs similar to the above, which will be mailed to any address on receipt of 10 cents. The booklet has handsome cover in colors, and is a pleasant reminder of the artistic designs that have appeared on the magazine.

sure to keep it systematized the same as you do your calls. Keep your "call" box up to date. As firms fail and change hands, remove your "deadwood"; as new firms enter into business, add them to your system. Watch the newspapers for notices of all kinds that will suggest the possibility of a printing order. If you hear of a lodge or society giving a fair or ball, find out at once who the printing committee is and follow them up closely. A salesman must keep his eyes open for new and prospective customers; do not wait till a new firm announces its opening day to call on them in reference to printing, as you will probably find that they are already supplied. The time to have seen them was a month before. Always make a supreme effort to catch the opening order, and get it out satisfactorily, as it will go a great way in bringing future orders. Keep your system as complete as you possibly can. Know who the individuals or firms are buying of, what class of printing they use, what quantities, the reason you can not sell them. Even if it is only a waste of time to call on certain parties, never lose track of them; have their card up once in so often; note if conditions have changed since you last called on them. The field of printing consumers is ever changing, new firms buy out the old ones, new buyers take the place of old ones that are so "crabbed" and always turn you down without any satisfaction;

that you have your system complete, you are ready to approach your customer. You must realize that no two men can be approached in the same manner. Study your man, learn his peculiarities, cater to his hobbies, be a gentleman and expect gentlemanly treatment in return. Start out with the firm determination to win your customer's confidence. Once you have secured it, the ordinary buyer is not apt to change. I tell you, young man, that it is a day of supreme satisfaction when you have reached the point in your customer's estimation that he is willing to give you orders without first asking for a price. He is willing to trust to your honor, and be sure you never abuse the trust. You will find a large percentage of the trade has no conception of preparing copy; help them, explain in everyday language some of the peculiarities of the printing business; help them to understand that a job in two colors costs more than a job in one color, and why; explain why rulework costs more than straight matter, why a half-tone takes longer to make ready than type-matter; try to impress upon them the necessity of having copy legible and correct to start with; that the making of changes in the job after it is set up is expensive. "Davy" Crockett's old rule, "Fust know you're right; then go ahead," will apply in this case. On this particular point you are not only helping your customer, but you are helping the com-

positors, increasing the profits of the firm, as often they are obliged to sacrifice profit rather than charge corrections, for fear of giving the customer the impression that he is being taken advantage of. Be in touch with your customer's business, watch for information and suggestions that will be helpful to him. All this helps to cement a friendship between the salesman and the buyer, which is the key to the secret of being a successful solicitor. Now here is one point that you want to impress on your memory: Never belittle a competitor; if you can not say a good word, say nothing. If you know that your house is not in a position to do a certain class of work economically and you do know that your competitor is fitted up for this class of work and can turn it out cheaper and better, do not hesitate to say so; there is room for us all in this world. If you have a little originality in preparing copy and getting up something tasty, you will find many customers who will give you the order if you will prepare the matter. The coming salesman is going to be a clever ad. writer and possess artistic ability combined with originality; if you are wise, young man, you will get in line. Never be a bore; have your customers glad to see you come, rather than impatient to have you go. Because you have turned an order into the house, do not think your duty has ended there; have a "follow-up" system, see that the proof is O. K., know that the right stock goes into the job, know that it is delivered on time, know that your customer is satisfied.

Here are a few "brieflets," each of which might be made the topic for a sermon. Young man, paste them in your hat.

Keep posted.

Use tact.

Be diplomatic.

Be thorough.

Do it now; do not wait.

Be up to date.

Do not wear out your welcome.

Never lose your dignity.

Be helpful to your customers.

Be persistent in following up an order, but not annoying.

Be honest—to your firm, to your customers and to yourself.

Never make a contract you are not capable of carrying out.

Know—take nothing for granted.

Do not criticize a good job because your competitor turned it out.

A scrap book kept of artistic covers and designs will be found helpful in working up ideas.

Treat everybody you meet courteously; the office boy of to-day is apt to be the buyer of to-morrow.

Keep in touch with the workmen and the foremen; you will find they can give many helpful suggestions.

Do not think that because you have learned the difference between an en quad and an em quad that you are competent to revise the whole method of setting type.

Keep adding to your general knowledge. Do not know it all; learn something new each day.

Keep your promises; do not make them unless you mean to keep them. If perchance you are unable to fulfill, see your customer as quickly as possible and explain the reason why.

Be helpful to your employer. In order to succeed you must work hand in hand. Work for his interests; they are also yours.

Do not get a swelled head and threaten to take your trade away unless the boss does so and so. He was in business before you came, and will probably be in after you go.

Sometimes a difference will arise between the firm and the customer. Try to smooth matters over, but in the end always stand by the house.

To sum the whole business up in a nutshell, HAVE A SYSTEM AND USE COMMON SENSE.

Postal Information for Printers and the Public

BY "POSTE."

Under this heading will be presented each month information respecting the mailing of matter of every kind. Questions will be answered, with a view to assist printers and other readers. Letters for this department should be plainly marked "Poste," and sent to The Inland Printer, Chicago.

PARCELS POST EXCHANGES.—The parcels post arrangement is now in effect between the United States and some forty-four foreign countries, among them being Bahamas, Chile, Germany, Jamaica, Mexico, New Zealand and Venezuela. A full list of these, and the rules governing the mailing of packages, can be obtained of postmasters.

REGULATING WORDING OF ADS.—R. W. asks: "Is it contrary to postal laws or rulings to solicit advance payment in currency for the services of an 'information bureau' through the medium of an 'ad.'?" *Answer.*—There is nothing in the Postal Laws and Regulations forbidding such a course as that suggested in the accompanying query. The Postoffice Department does not attempt to control advertisements unless they are in violation of the obscene or lottery laws, or are shown to be based on fraud.

FORWARDING AND RETURNING MATTER.—Second, third and fourth class matter will not be forwarded or returned without the prepayment of additional postage. Senders of such matter who desire its return, when undeliverable, should use the following form of return card: "If not delivered within _____ days, postmaster will please notify _____, who will provide return postage." When the foregoing card appears on a piece of undeliverable second, third or fourth class matter—whether it be of obvious value or not—a notice will be mailed to the sender requesting postage for its return. For the better protection of their business interests, mailers are requested to adopt the form of card herein given.

POST CARDS.—Post cards having been authorized, private mailing cards are no longer permissible. Present stocks of the latter may be used up, however. The largest size is 9 by 14 centimeters, or 3 9-16 by 5 9-16 inches, and the smallest size 7.5 by 11.9 centimeters, or 2 15-16 by 4 3/4 inches. The weight is to be about the same as the Government postal card. Any color of stock can be used that does not interfere with a legible address and postmark. Double cards are not permissible. Advertisements may appear on either side, but must not interfere with a legible address and postmark. Return card likewise. Cards correct as to weight and size may bear a written or printed message and be posted in the domestic mails at 1 cent, and in the foreign at 2 cents, when the words *post card* appear, either written or printed, on the upper part of the address or face side. Cards bearing either written or printed messages not in conformity with the rules are treated as letters (first class). Government postal cards will continue to be issued as heretofore. The words *postal card* must not be used on private *post cards* described above. Post cards attached to printed cards, and intended to be detached and mailed, are permissible when sent under cover or folded so that the words "post card" are out of sight. Postmasters will furnish the Postmaster-General's order governing post cards to any party asking for it.

WRAPPING OF MAIL MATTER.—Postmasters have been cautioned against admitting to the mails without prepayment of postage at the first-class rate, packages of second, third and fourth class matter so wrapped as to prevent easy examination

of contents without mutilating the wrapper. They have also been directed to call the attention of the public to "the manner of wrapping and securing for the mails all packages of mail matter not charged with postage at the first-class rate." Newspapers and periodicals must be wrapped in such manner that the wrappers can be removed and replaced without destroying them or injuring their enclosures. Third-class matter must either be placed under band, upon a roller, between boards, in a case open on one side or end, or unenclosed envelope; or closed so as not to conceal the nature of the packet or its contents, or it may be so tied with a string as to easily unfasten. Address cards and all printed matter in the form of an unfolded card may be mailed without band, envelope, fastening or fold. Fourth-class matter must be wrapped or enclosed, according to its nature, in such manner as to be easily examined. Whenever any packet of matter, other than first class, offered for mailing to any address within the United States, is sealed or otherwise closed against inspection, or contains or bears writing not permissible, it is subject to postage at letter or first-class rates, and will be treated as a letter; that is, if one full rate, 2 cents, has been paid, it will be rated up with the deficient postage at letter rates.

AN EDITOR AT WORK.

In the "Editor's Study" of *Harper's Magazine* for March, Mr. Alden tells of the editor's duties, and why so many authors fail of success:

"Office hours are barely sufficient for other work than reading," he says, "and are subject to constant interruptions—not the least pleasant of which are occasioned by the visits of new writers who wish to be seen as well as heard, and whom also it is delightful to see as well as to hear. Therefore some hours of the editor's evenings are given to the reading of manuscripts offered for publication.

"These evenings with authors vary in the amount of interest and satisfaction they yield to the editor. Often out of fifty manuscripts not a single one is available for use, however interesting in other respects some of them may be. There is the fairly well written essay or story utterly devoid of human interest. There is the travel sketch, which would be good if it had any novelty, or the character sketch, equally trite, and, it may be, disguised by an outlandish dialect. There is the story, elaborately manufactured with ingenious skill, but without a breath of genius or a single trace of the story-teller's native art; another story that has good points, but no concentration of interest; and still another, written to enforce a moral, overstrained for the effect in view and unnatural. This overstrain is apparent in another kind of story, a subjective drama, with no clear *motif*, and lacking both temper and temperament. And here is a story that will go back to the author with a kind note, because it shows genius, though defective in structure and execution. Some essays are offered, but the views presented in most of them are obvious, and there is no intellectual satisfaction in their style.

"Often it seems to the editor that if the contributor did not try so hard he would do something better. First, as to his theme, he seeks something out of the way rather than the thing at hand, which has been taken to heart, and is, therefore, likely to be interesting. Then, as to manner, he strives to be unusual and commits himself to affectations. We have here in view writers who have possibilities as distinguished from those who write wholly at random, taking nothing to heart, 'trying their hand' at literature with no equipment and no sense of things. Many young writers are misled by something they call realism, by which they understand the naked presentment of the commonplace without feeling, and without that creative art which transforms whatever it touches."

I CAN not expect to keep in line with the progressive printers without *THE INLAND PRINTER*.—J. T. Meere, *Drummer Printer, Leconte, Louisiana.*

Printers' Accounting And Printers' Profits

BY ARTHUR K. TAYLOR.

Under this heading it is proposed to record from time to time methods and instances helpful toward establishing the printing trade on a more generally profitable system. Contributions are solicited to this end.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

EMPLOYING PRINTERS' PRICE-LIST.—By David Ramaley. New edition based on nine-hour day. An excellent book to use as a basis for correct prices to charge on any kind of printing. \$1.

CHALLEN'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

LIST OF PRICES AND ESTIMATE GUIDE.—By H. G. Bishop. Showing what prices to charge for every kind of book and job work, from a small card to a large volume. This is a book which has long been needed and has frequently been asked for. \$1.

ORDER BOOK AND RECORD OF COST.—By H. G. Bishop. The simplest and most accurate book for keeping track of all items of cost of every job done. Contains 100 leaves, 10 by 16, printed and ruled, and provides room for entering 3,000 jobs. Half bound, \$3.

CAMPBIE'S VEST-POCKET ESTIMATE BLANK BOOK.—By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

PRINTER'S READY RECKONER.—By H. G. Bishop. Shows at a glance the cost of stock used on jobwork, the quantity of stock required for jobs of from 50 to 100,000 copies, the quantity of paper needed for 1,000 copies of a book in any form, from 8vo to 32mo, and other valuable tables. Fourth edition, enlarged. 50 cents.

HOW TO MAKE MONEY IN THE PRINTING BUSINESS.—By Paul Nathan, of the Lotus Press. A very useful and valuable book, containing the impressions of the leading minds in the trade as to the requisites to the profitable management of the printery, upon which are based business rules by which a printing-office must be managed to make money. \$3, postpaid.

NICHOLS' PERFECT ORDER AND RECORD BOOK.—For printers running offices of moderate size. It serves both as order book and journal, making a short method of bookkeeping. By using this book you can learn at a glance whether orders are complete, what their cost is and if they have been posted. Once entered in this book it is impossible to omit charging an order. Size, 9 by 12 inches; capacity, 3,000 orders. \$3.

PRINTER'S ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. It shows cost of each job, what should be charged for it, what profit should be made on it, what profit is made. Flat opening, 10½ by 14½ inches, substantially bound with leather back and corners. Specimen page and descriptive circular on application. Must be sent by express at expense of purchaser. Four hundred pages, 2,000 jobs, \$5; 200 pages, 1,000 jobs, \$3.50.

COST OF PRINTING.—By F. W. Baltes. A system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Table of Contents: Forms of Job Tag, Job Book, Bindery Tag, Compositor's Daily Time Tag, Total Time on Job in Pressroom, Total Daily Time in Pressroom, Daily Register of Counters, Foreman's Daily Press Record, Form Tag, Time Book, Day Book, Journal and Cash Book, Job Ledger.—Tables: Weekly Summary of Labor, Monthly Register of Counting Machines, Monthly Summary of Press Records, Statement of Wages and Expenses, Cost of Time in Composing-room, Cost of Piece-work, Cost of Work on Cylinder Presses, Cost of Work on Job Presses.—Measuring Dupes, Paid Jobs, Legal Blanks, Monthly Statement of Loss or Gain, Inventory Books, Notes, Samples and Prices. 74 pages, 6¼ by 10 inches; cloth, \$1.50.

BUILDING UP A PRINTERS' LIBRARY.

John Macintyre, manager of the Master Printers' and Allied Trades' Association, of Philadelphia, is endeavoring, in connection with his association and also on behalf of the Typothetæ of Philadelphia, to build up a library for the use of the printers of that city. Since the association has moved into its new quarters in the City Trust building, renewed interest is being taken in all trade matters. This being the central trade headquarters, it is proposed to have on file all the books and magazines pertaining to printing and the allied arts, samples of printing and other materials of general interest. Individuals desiring to contribute should communicate with Mr. Macintyre.

HOW IT LOOKS TO US.

It is surely reasonable to expect that when a man engages in the business which is to be his life work, that he shall look forward to making enough money, as he works along from year to year, to live comfortably, properly to support and educate

his family, have some seasons of recreation scattered through the years of close application and attention to business, and when he attains to that age when other men lay aside the cares of business to enjoy a serene old age, he will have accumulated sufficient of this world's goods to ease his mind from material anxieties for the rest of his days. This certainly should represent a modest return for the efforts of the best years of a man's life. Would it be out of the way for one to ask that he might also be permitted to indulge some of his tastes—just to broaden his horizon a little in his life's journey—so as to take in a little of the world's broader culture—perchance literature, art or music? Some of the things that for a time permit one to forget the daily worriments and the everlasting grind of money-making, and make him, if even for a short time, capable of a higher form of enjoyment.

Does the printing business hold out any such future for those who are considered fairly successful in it? Let us state it in another way. Do those in the printing business realize from it the profit that they should? Do they make as much out of it as do those in other lines of business where the investment is approximately the same, and where the energy expended in conducting it approaches that demanded by the printing business?

When we say that in our opinion the printing business does most certainly not make a favorable comparison as a money-making proposition with other trades, we wish to note as an



RESTING.

exception that there are some men in the printing business, but their number is decidedly limited, with whom the executing of work of a high order of excellence may be said to be a passion. These men have their whole souls in their work, and with them the character of their product is the first consideration, the pecuniary return being a secondary matter. At the same time their work is of such exceptional excellence that it becomes a class by itself, and as such brings prices far above the ruling rates. This class of artist-craftsmen have two sources of great satisfaction; first, that of doing well that which they love to do, and, second, that of getting a fair pecuniary return for it—the first surely being the greater.

But when we make the broad statement that, generally speaking, the printing business is not sufficiently profitable to warrant one's going into it as a life work, we are sure that many of our readers will call to mind a great many instances of printers who are seemingly doing well in the business. Printers who are always busy, men without extravagant habits of any kind, and who are continually increasing their plants. Concerning these we have to say that if these printers are not putting by hard cash as well as adding to their plants, and if their increased production is not productive of correspondingly increased profits, then the day will surely come for them when their plants will alone represent their savings of years, and they will represent it as secondhand printing material—in other words, as junk. When a man comes to that age when he concludes to retire, if he has no other assets than his plant, he will have to be a man of stout courage to face the proposi-

tion of selling out his establishment for a quarter of what it cost him, and to make the proceeds last him the rest of his days. More men will put off the day of their retiring than will face such a proposition, and there will still be old men in the printing business, who, in competition with younger men, will be at a double disadvantage, and with all their efforts they will be growing older and poorer.

These seemingly pessimistic remarks are not addressed to any of those printers who help to make up the throng that every season adds to the gaiety of Saratoga Springs, or to those who count as a certainty on a season of recreation at Atlantic City, or to those who even consider stinting themselves for two years, as far as a vacation is concerned, in order to thoroughly enjoy a season abroad as a reward for their previous home-staying. We even have nothing to say to that man who can, with a clear conscience, spend a month of the heated term in the country with his family, if he can do so feeling perfectly free of its being the cause of his not making prompt settlement of his paper account. For those who can and do accomplish any of these things, without in any way interfering with their duties to their families, we have but the sincerest congratulations. May your numbers increase! May you live long and continue to prosper!

When we weed out from those who habitually take a good breathing spell in their year's business, those printers whose establishments are run in connection with successful publications, all under one system of bookkeeping, and then those who have recently invested a considerable amount in the printing business and who are, as yet, ignorant of the true inwardness of the trade, not having been in the business long enough yet to know just "where they are at," and then, finally, take from the number those who are acting in the capacity of receivers for some large and previously considered successful concern—when you eliminate all these abnormal elements, we believe that we are right in stating that you do not see at the watering places and the mountains as many printers as you do representatives of other callings where there is the same amount of capital invested, and much less hard work and continuous application. But it may be that the tastes of printers do not run in the direction of the gay and frivolous world, and that they take their delight in the more sober pursuits of the mind.

Granting that all of this is true, what are we going to do about it? If you are now running your plant as economically as you know how, cutting off every unproductive expense, and running your establishment up to its full capacity the greater part of the time, and still do not make the money that you think you should, would it not seem to you that the reasonable thing for you to do would be to raise prices? And immediately you see the other side of the situation, as was illustrated by a member of the Typothetæ, who almost tearfully confided to another member that he was not making any money as he was then running his business, and if he raised his prices so that he would be sure to come out ahead that he would lose all his work, and he did not know what to do, but thought, on the whole, that it would be better for him to continue to take orders, as it would tend to keep his mind employed.

To be sure, there are other considerations which make for business besides price. The man who does the best work, and who does it most promptly, has a powerful leverage for throwing work his way, and he may get a little more for it than his less enterprising competitors, but the general average price is maintained by the bulk of trade, which is influenced by price alone, and that general average can only be raised by concerted action on the part of a majority of the producers. Bring it right home as a personal matter—why don't you charge a fair and more than living price for your work, taking it for granted that you know how to arrive at such a figure? Is it because you are afraid that your customer could not afford

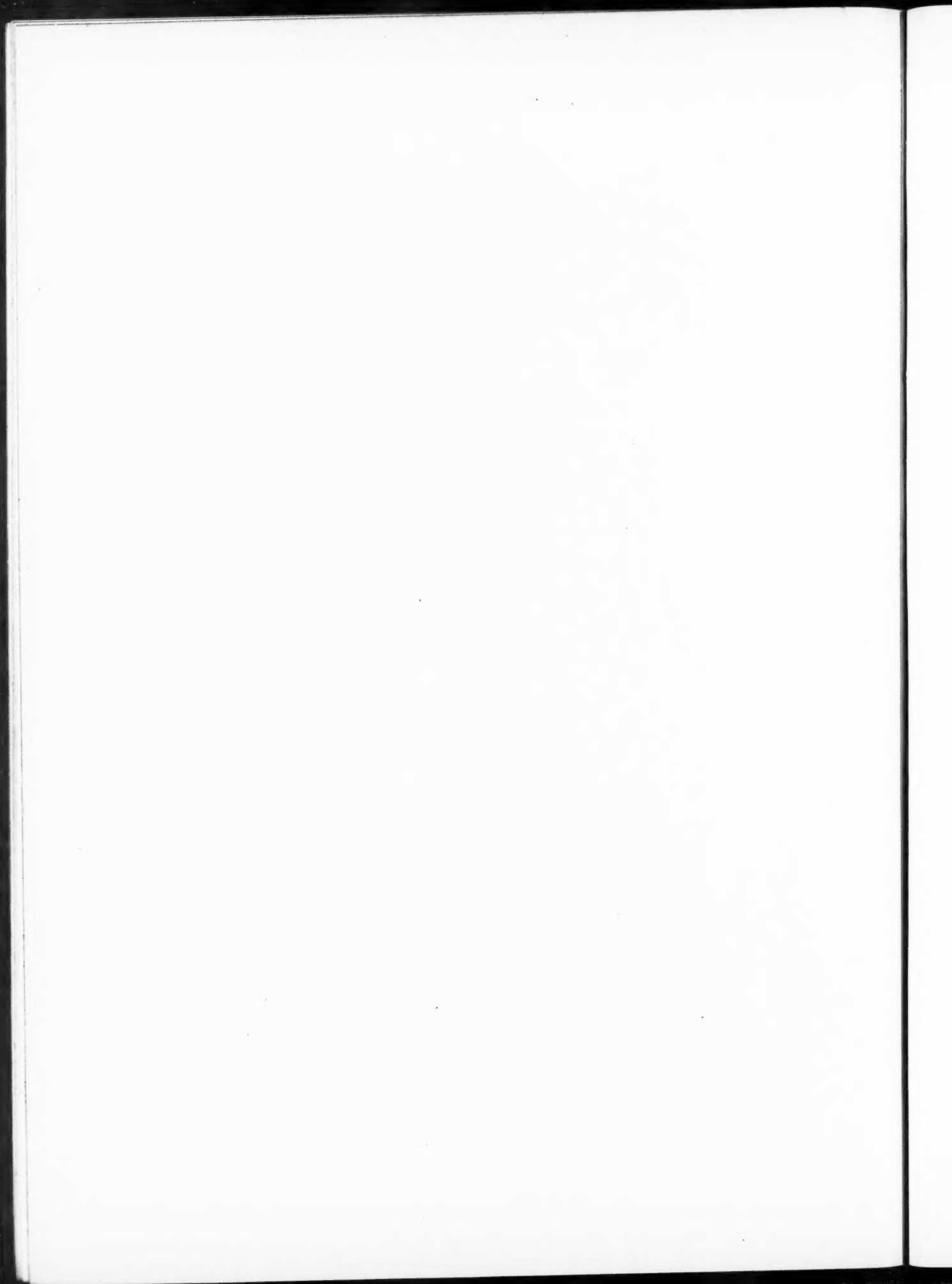


REPRODUCTION FROM OIL PAINTING
THREE-COLOR PROCESS
ENGRAVED AND PRINTED BY
THE UNITED STATES COLORTYPE CO.
DENVER, COLORADO.

CANON OF THE GRAND RIVER, COLORADO,
ON DENVER & RIO GRANDE RAILROAD.

PRINTED WITH PHOTO CHROMIC COLORS
MANUFACTURED BY
THE AULT & WIEBERG COMPANY,
CINCINNATI, NEW YORK, CHICAGO,

WILLIAMSON-WATKINS & CO. DENVER, COLO.



to pay it? No, it is because you are afraid that your customer would go to your competitor and get a closer figure. And will your competitor be able to turn out the work any more economically than you? No. And why does your competitor not charge a fair price for his work? Just simply because he is afraid that if he did that you would immediately produce your stab knife and cut the price, so as to land the order. Under such circumstances does it not look reasonable that great good would follow an understanding between you and your competitors as to certain figures that you consider as being the minimum that should be charged for certain kinds of work?

You will usually find that your competitors are quite as sincere in their efforts to get fair prices as you are, and where the movement has been started, and where its operation has been given into the hands of men of ability and good judgment, organizations have been effected which have done and are now doing most excellent work.

A printer can make no greater mistake than to think that he has not the time to give to the work of interesting his fellow craftsmen in this subject, which is of such vital importance to every one in the trade. It is not an extravagant statement to make that a few weeks given to hard work canvassing and interesting your competitors, if it results in an active organization, should represent to you in increased profits so much that you would look upon the time so spent as representing the best possible investment that you could have made.

It is as much a man's duty to himself and to his family to see that he gets a fair profit on the work that he does as it is that he should be mindful to be at his place of business during the business hours of the day, and anything that he can do to make his efforts productive of more profit, to a reasonable extent, are as much to be desired as anything that he can do to make his plant turn out more work within a given time.

Much is being said and written at this time on the subject of how to find what your finished product costs you. Nearly every one who finds out simultaneously discovers that he is not getting for his work anything like what he should, and he is unable to raise his prices independently and still retain his trade. Organized coöperation alone will make it possible to put the printing business on a basis where you can charge prices that will be in keeping with what your cost investigations demonstrate to you as being fair and reasonable.

Moral: *Get together.*

A. M. RENNACKER'S PRACTICAL COST SYSTEM FOR PRINTERS.

We are glad to note another aspirant for favor along the line of printers' systems of accounting. While, upon examination, this work seems well qualified to supply what is needed by a great number of those in the printing business, it is our opinion that almost any system of bookkeeping is infinitely preferable to the slipshod methods that prevail in so many offices. We note in Mr. Rennacker's treatise several up-to-date appliances, such as loose-leaf ledgers, etc.; also a card-index system for keeping account so as to show at a glance just how much of any particular kind of paper or cardboard you have in stock, and what orders have been filled from each lot of stock. In our opinion this feature alone would be of value to many, aside from other excellent points the work has.

FROM MR. J. CLIFF DANDO.

PHILADELPHIA, February 26, 1902.

Arthur K. Taylor, Esq., THE INLAND PRINTER, Chicago:

SIR,—I beg to acknowledge with sincere gratitude the review you published in your January issue of my recent book, "Fundamental Principles of Ascertaining Cost of Manufacturing."

The arguments used in this book are so directly opposite to all common practices that, naturally, men will oppose them off-hand as mere theories. Had I not a hard head and were I less certain as to the correctness of at least some of its deductions, based upon actual experience, I should have been discouraged long ago and no doubt led to believe them visionary. However, your "size-up" in the following words, of the man who endeavors to discount theory: "It will undoubtedly be said of this book that it was written by a man full of theories, as if that detracted from its possible worth. It does not take very much mental effort to

appreciate that any action that amounts to anything is the result of a theory. The man with a theory is usually working along a logical line of reasoning toward a certain end, while the average man who endeavors to discount those who theorize is the man who, generally speaking, vegetates," is not only the best I ever read, but it adds fresh fuel to the flame of hope, encouraged in me by members of the craft who have read the book and comprehend its purport, and who have, without exception, after putting up their hard, cold \$10, endorsed it beyond even my own expectation.

It is generally acknowledged that the printing trade is greatly in need of a standard of cost, and it will also be acknowledged that not even a practical standard method of ascertaining cost is known to the trade. It is my firm belief that the absence of some definite proposition accounts for much of the delirium we see, hear and read pertaining to the subject; without a definite proposition, there can be no basis of argument or concentration of thought or crystallization, hence it is no wonder the problem has not been more definitely solved long ago. It is not within the capacity of any man to solve it. "Fundamental Principles of Ascertaining Cost of Manufacturing" may be the primer, the original, definite, practical proposition, but it will require the trade press, and the concerted action of the printing manufacturers in assembly, to develop and establish a complete solution. No one will be more pleased than I to see "Fundamental Principles of Ascertaining Cost of Manufacturing" go down as useless when something better or a more perfect solution of the problem can be found to take its place, for I am as vitally interested in the subject as any one, and my primary motive in publishing the book was the thought that a definite proposition, setting forth a practical method of ascertaining cost in printing, and covering certain fundamental principles that are not commonly understood, but positively essential to a correct solution of the problem, might lead to further development, and from the success I have thus far attained in its distribution and from the endorsements it has received, I am forced to believe that at least some of its deductions will permeate future considerations of the subject by the craft.

To demonstrate that at present there is no general development of knowledge upon the subject, if you will publish the following table, showing the finished product (or net) cost in detail of job composition per hour, taken from "Fundamental Principles of Ascertaining Cost of Manufacturing," with request that any one who feels inclined to believe the net cost of job composition is less than \$1.15 per hour, fill in the column left blank for the purpose, showing their ideas in detail as to why it costs less, I doubt if you will find one among your vast number of subscribers who can do so, and yet I doubt if there is many who do not feel sure, without actually knowing why, that it costs very much less.

Respectfully,
J. CLIFF DANDO.

Finished Product Cost per hour, Job Composition—from "Fundamental Principles of Ascertaining Cost of Manufacturing."

ITEMS.	Cost per hour.
Composition.....	\$.3356
Distributing.....	.1258
Proofreading.....	.0419
Stonework.....	.0419
Copyholder.....	.0105
Room boy.....	.0105
Foreman.....	.0679
Errand boy.....	.0108
Interest on type and fixtures.....	.0285
Depreciation on type and fixtures.....	.0712
Insurance on type and fixtures.....	.0071
Proof-paper.....	.0015
Stationery.....	.0003
Proof-ink.....	.0001
Benzine.....	.0004
Brushes, brayers, etc.....	.0003
Sorts, brass rule, etc.....	.0148
Wood furniture, etc.....	.0007
Tools, etc.....	.0003
Room incidentals.....	.0015
Interest on labor—unfinished work.....	.0021
Interest on working capital.....	.0123
Insurance on labor—unfinished work.....	.0005
Rent and heat.....	.0401
Light.....	.0053
General manager (or partners') salary.....	.0712
Assistant manager (or partners') salary.....	.0356
Chief clerk's salary.....	.0267
Estimating.....	.0267
Bookkeeper's salary.....	.0148
Soliciting.....	.0623
Stenographer.....	.0074
Office boy.....	.0037
Office errand boys.....	.0033
Postage.....	.0018
Car fare.....	.0018
Telephone.....	.0028
Stationery.....	.0027
Charity.....	.0018
Advertising.....	.0267
Telegraphing.....	.0005
Spoiled work and claims.....	.0045
Bad debts.....	.0178
Office incidentals.....	.0045
Total cost per hour.....	\$1.1485

Can any one furnish the figures in detail as suggested?

Notes and Queries on Machine Composition

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

SPECIAL NOTICE.—Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employees. Employers are invited to call upon us for competent men in these occupations. Blanks will be sent on request. List furnished free to employers. Address machine composition department, The Inland Printer, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype machinist. \$3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

THE LINOTYPE MANUAL.—Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. \$1.50, postpaid.

PROPER FINGERING OF THE LINOTYPE KEYBOARD.—By C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy Manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached giving full information as to manipulation. 25 cents, postpaid.

BOSTON (Mass.) printers have submitted a book and job office scale of \$18 for machine operators to the proprietors in that city.

THE *Johannesburg Star*, which had its Linotype metal commandeered by the Boers for conversion into bullets, recently resumed publication.

MACHINIST-OPERATORS in Helena, Montana, who receive \$2.50 above the scale per machine taken care of, are agitating for a straight scale of \$7 per day instead.

THE Henry O. Shepard Company, Chicago, has placed an order for two Lanston Monotype machines, to be used particularly on tariff work. The outfit consists of three keyboard machines and two casters.

TWENTY-FIVE Linotypes were shipped during February for the establishment of new plants in eighteen different offices, while twelve offices added twenty-four machines to their equipment during the same period.

THE Athens (Ohio) *Messenger* has installed a Simplex typesetting machine and is glad of it. Recently it scooped all its competitors, daily and weekly, in getting a late news story into print by reason of having a simple Simplex.

The scale agreement reached in St. Louis, Missouri, maintains the present piece scale for machine operators but reduces the minimum hours from seven to six and one-half. The scale is 13 cents for night work and 11 cents for day work.

A NEW SIMPLEX RECORD.—Charles H. Duboc, traveling expert for the Unitype Company, of Manchester, Connecticut, gave a practical demonstration of the capabilities of the Simplex machine in the office of the *Evening Independent*, Massillon, Ohio, recently. In eight hours and fifteen minutes he set 65,040 ems of brevier type, exclusive of headings, an average of 7,900 ems per hour. Miss Margaret Hastie, an employee of the *Independent* office, performed the justification of the matter. During one hour they attained a speed of 9,800 ems. The matter set was the regular run of copy without special preparation, and was not intended as a test or for the purpose of making a record.

THE first Mergenthaler typesetting machines ever brought to Beverly, Massachusetts, have recently been installed in the office of the *Evening Times*, of that city. This paper has also put in a Cox Duplex press, and made a number of other important improvements.

THE strike of the employees of the street car and electric power company in Norfolk, Virginia, has resulted in the Linotype machines in the newspaper offices in that city being tied up, as they were run by electric motors, now useless because of lack of power. Type had to be set by hand and the papers printed on hand presses.

Cablenews is the name of a new publication to be issued at Manila, Philippine Islands. A company has been incorporated under the laws of West Virginia, with a capital stock of \$200,000, and will issue a morning and weekly paper in the capital of our new possessions. Linotypes have been ordered and publication will commence by the middle of June.

THE machine scale in Columbus, Ohio, has been fixed for night work at 11½ cents for minion and nonpareil and 13 cents for brevier; larger sizes of type must be set on time, at \$4 for night work or \$3.50 for day work. The day scale is 10 cents for minion and nonpareil, 11½ cents for brevier. Proprietors have refused to accept the proffered scale.

THE scale adopted by Chicago Typographical Union, No. 16, for newspaper offices is as follows: Head machinist, \$27 day work, \$30 night work; assistant machinist, \$25 day, \$27 night. Machinist helpers on evening papers: First year, \$12 per week; second year, \$14; third year, \$16. Morning papers: First year, \$12.50 per week; second year, \$15; third year, \$18.

POOR FACE ON SLUG.—L., Milwaukee, Wisconsin, writes: "For some time past I have been troubled with what appears to be a cold face at the end of the line, very often the hyphen not showing up at all. Turning the gas under the mouthpiece does not affect it. I have had the machinist take out mouthpiece in the expectation of finding an accumulation of dross, but none was found. Can you give me any advice in the matter?" *Answer.*—Keep the holes in the mouthpiece open at all times by running a wire through them frequently. See that the holes are in line with the mold cell. If the pot is not held securely by the screws in the pot legs it will move enough to cause a poor cast.

THE London *Times*, commenting on the restriction of output by the British workman in all lines of production, says of the composing machine situation: "In the case of composing machines, the hostility, direct or indirect, is still more severe. What an Englishman can do with a composing machine when he has a fair chance, and does not have the vision of a trade-union official before his eyes, was shown at the recent Paris Exposition, where the skill displayed by the English operators on one well-known class of machine excited the wonder even of American printers visiting the exhibition, some of them declaring that there was nothing equal to it in the United States, and offering the men permanent positions if they would go there. But the machine operator in an English office, where 'Society' influences prevail, is a very different person. Both in London and in the provinces the policy of the 'Society' is to restrict the output from the machine, in order that it may not compare too favorably with handwork, and that the employer may be compelled to engage more men. There was a competition not long ago, carried on in London, Glasgow and Manchester, to show what results really could be produced from the machine, prizes being offered to the best workers. The London Society of Compositors issued special notices to its members forbidding them to take part in the competition in London, and the other societies in the provinces advised their members not to enter. The competitions were thus left entirely in the hands of non-society men, who gave a good account of themselves, the best

results being obtained by a newspaper hand, who produced 34,432 ems corrected matter in two hours, or 17,216 ems per hour. The second on the list set 33,536 ems in the two hours. These figures show what can be done when men try; but, as a rule, every possible obstacle has been placed in the way of composing machines since their introduction."

KEEP METAL IN THE POT.—"Jay See," of Battle Creek, Michigan, wants to know why he does not get a good slug, and writes as follows: "My machine was installed in July, 1901, and consequently is one of the latest pattern. Recently I have not been able to get a good, sound slug without keeping the top of the plunger in the metal pot covered entirely with the metal. I send a couple of slugs for your inspection. The porous one is after the metal began to lower below the plunger top; the other is the first slug after I had put in a 'pig,' bringing the metal over the top of the plunger again. I have dipped out metal from the pot an inch or less below the well, and then can not get a slug at all. Whether metal is hot or cold, the results are the same. I keep plunger and well clean, but it does not make any difference. What is your diagnosis of the case?"

Answer.—Not enough metal in the pot. If you get good results with plenty of metal and poor results with low metal, the remedy is obvious. The plunger should be kept covered or flooded by the metal at all times. Fill the crucible with as much metal as it will carry and then do not let it get below the top of the well, but replenish often.

SPACEBANDS FAILING TO TRANSFER.—J. F. M., Springfield, Ohio, writes: "Can you give remedy for the spaceband pawl not bringing over the spacebands? When the transfer-slide finger pushes the bands under the pawl it kicks the bands and skews them. Sometimes they will swing out to the left and the first elevator will catch and bend them, or they will skew around and wedge themselves tightly in the intermediate channel and stop the elevator when it comes down. It only happens by spells; sometimes the machine will run all day and stop only a few times, and other times it stops a dozen times in an hour. A machine in another office in this city is afflicted the same way. If you can suggest a remedy will be very thankful."

Answer.—The article under the head "The Machinist and the Operator," in this issue of THE INLAND PRINTER, gives a complete exposition of the spaceband transferring device, and if this fails to assist you in remedying your trouble, we are inclined to believe that the intermediate spaceband channel is improperly assembled—that is, that the back and front sides of the channel are out of line with each other. To test this, place a spaceband in the channel and notice if it hangs equally by both ears from the rails. If, as we suspect, the band will be suspended by the back ear alone and swings freely on that ear, it will be necessary to take the channel apart and raise the front side enough to cause both ears to rest on the rails. First take the channel off the machine by removing the two large screws which hold it, and then take off the front side of the channel. Now file off one side of both dowel pins so that the front side of the channel can be raised a trifle, and replace the parts, tightening the screws firmly.

A DEFENSE OF THE MACHINIST.—In answer to an article quoted from the *Quad Box*, of St. Paul, Minnesota, by A. D. Scougal, on page 569 of the January issue of THE INLAND PRINTER, Arthur E. Bolles, 214 Hillside street, W., Lansing, Michigan, writes as follows: "Your article in THE INLAND PRINTER was especially interesting to me from the fact that it was true to life, with one exception, and that is that the employers are more responsible for this condition than are the machinists themselves. I have had good recommendations before now and was the first applicant for a certain position as Linotype machinist in a Chicago book office. I did not get the place. Why? Because I asked a little more money than someone else. Inside of four weeks this particular house bought two new sets of matrices and later changed machinists to a still more incompetent man than the first, and later a second

change to an expensive man, who, I believe, is thoroughly competent. There are numerous instances where the machinist was retained on account of repairing the ears of a *spoiled matrix*, while squirts and other things equally damaging were thought nothing of, it being taken for granted these things were necessary. From your article I take it there are no competent men in either of the Twin Cities. I am confident there must be some among them who are competent, but for reasons over which they have no control, seem to belong to the majority. I went to Denver in the spring of 1896 to take charge of nine machines on a daily morning paper. All the machines had hair-lines, no mercury in governors, old-style keyboards all worn out, pot cams worn down, old style burners. There were three hammers and pieces of brass rule for driving hot slugs. There were pieces of paper here and there, throwing things out of proper alignment. I worked here twenty out of twenty-four hours a day for three months. My work was increased at the end of two and a half years, and when I asked for an increase of pay I got it—in the neck. I raised their averages of composition from thirty thousand to fifty-five thousand ems in eight hours, nonpareil and agate. I waited on every operator personally and had the satisfaction at least of knowing that the plant as a whole was not surpassed in the country for speed. Their cost for composition for the operators was nearly 16 cents per thousand; I reduced it to 9 cents. Another thing that tends to promote these conditions spoken of in your article is the fact that employers want machines to run twenty-four hours and expect them to be cleaned and kept in working order with no lost time, or else they expect the machinist to stay with the plant during their working hours and come down Sundays to clean up, etc."

WHO IS CHAMPION LINOTYPIST?—The statement was sent out from Indianapolis, Indiana, last month that Claude K. Couse, an operator in the *Sentinel* office of that city, had broken the world's speed record on the Linotype. His record was 91,052 ems solid nonpareil in eight hours. The copy used was, for the most part, typewritten; some of it was, however, in pencil, legibly written. The linometer count at the end of the first hour showed that Mr. Couse had set 460 lines; during the second hour he set 427; third hour, 413; fourth hour, 415. At this point an hour was taken for lunch and recreation. On resuming work, the fifth hour's work produced 460 lines; sixth hour, 450; seventh hour, 427; eighth hour, 450; a total of 3,502 lines. The actual working time was seven hours and forty-six minutes, the machine having lost fourteen minutes during the eight hours, but the time was allowed to stand as a day's work of eight hours. The measure was thirteen ems and the type No. 2 nonpareil. Mr. Couse is thirty-two years of age and learned to operate a machine in October, 1892, on the *Denver (Colo.) Times*. He did not attain speed until in 1895, when he made his first record on the *Kansas City (Mo.) World*, setting 72,300 ems in seven and three-quarters hours. He says to acquire speed four things are needed—a quick eye, an active brain, good health, and, most important of all, absolute control of the nerves. His machine was of the latest pattern, No. 6,139, and was speeded to 110 revolutions, or ten lines per minute. An exception to this claim of championship honors comes from William H. Stubbs, of Baltimore, Maryland, who, in a letter to THE INLAND PRINTER, calls attention to his own record, published in the December, 1899, issue of this magazine. His record, made in the office of the *Philadelphia Times*, was



CLAUDE K. COUSE.

66,717 ems in five hours and thirty-three minutes, actual string measurement, not linometer count. This record was made in a match race with William Duffy, of the *Philadelphia Inquirer*, for a purse of \$700. The contest began at 11 o'clock in the morning, and was to continue for seven hours, but at 5 o'clock, upon receipt of one of his proofs with a great many errors in it, Duffy quit, being convinced that he had no possible show of winning. The type used was No. 2 nonpareil, thirteen and one-half ems pica, or twenty-seven ems to the line, and their machines ran at a speed of nine and one-quarter lines a minute. In the given time, Mr. Stubbs' machine cast 2,600 lines, of which 2,471 were free from error, the proofs being read by his opponent's proofreader, and both operators making their own corrections. Mr. Stubbs, after his contest with Duffy, issued a

in this country—a paper on which thin spacing is the rule rather than the exception, and where intelligence and good judgment are prime requisites. If anything, his speed has increased.

PATENTS.

Daniel F. Daley, of Brooklyn, New York, has patented (No. 694,141) a new form of Linotype slug, and assigned the same to the Mergenthaler Linotype Company. It has projecting ears, below the printing surface, and above the height of a reglet. The object of the ears, of course, is to prevent reglets from working up in a form on the press.

The Composite Type Bar Company, of Jersey City, New Jersey, is out with a series of patents by Lucien A. Brott. Most of the applications were filed in 1896, but the issuing of the patents has been held back until the present time. These patents are numbered from 694,306 to 694,310, inclusive, and cover the machine and system which Mr. Brott has been exploiting in the vicinity of New York for several years past. The type is cast in molds, at the top of the machine, and composed from a keyboard. Wedges are introduced to spread the line to the measure, and then molten metal is cast around and in a groove in the letters and between the words, so that the whole line becomes one piece, or composite type bar, as the inventor calls it. The patents show the mechanism in about the same state as the writer saw it last some two years ago, when it lacked a great deal of being a commercial machine.

An Austrian inventor, Zygmunt Halacinski by name, has taken out an American patent on a device for casting type lines. He uses alternately tapered type bars, with aligning notches on one edge, from which the lines are cast.

The Lagerman Typotheter is brought to mind again by patent No. 693,445, issued to A. V. Ruchmich, the mechanical engineer who did most of the designing on that machine, later known as the Chadwick typesetter. This application was filed in 1901, and covers details of the machine which are now mainly ancient history.

The old Alden Type Machine Company, of New York, is still at it, and A. A. Low and James Breakey, of Brooklyn, New York, have taken out patent No. 694,488, covering some minor details of a type-channel holder for that system. L. K. Johnson and A. A. Low have also added a type-containing channel patent (No. 649,481) to the Alden collection.

John R. Rogers, in patent No. 694,788, shows a new space-band for use in the Linotype Junior, and in patent No. 694,789 a matrix for the same machine having a portion of its side-face beveled, the new arrangement permitting a greater range of spacing than heretofore.

Herman Berg, a German inventor, has patented a mechanism for assisting in the work of justifying lines of composed individual type. The type is assembled in a continuous line, special space types being introduced between words and special hyphen types where words are divided, and end types where paragraphs occur. The apparatus, by a system of feelers and ejectors, counts the number of spaces used and measures the space occupied by the line so composed, with a view to later automatically justifying the line by means not shown in the patent. The system is hardly up to the present state of the art. The patent is No. 688,928.

The Empire Machine Corporation, through John Watson, of Brooklyn, New York, has taken out an additional patent on the line-holder of its justifying apparatus, No. 695,017.

An invention which has a promising future is that patented by H. J. S. Gilbert-Stringer, of London, England, as No. 690,720. It is an apparatus for casting and composing individual types and spaces, the mechanism employed being in many respects similar to that used in the Monoline machines, the important difference being that after the line of matrices and space wedges are assembled the line is advanced to the mold, where a single type or space is cast from each of them, thus forming a complete line of individual types, properly



BRITISH WAR-SHIP "CONDOR."
Drawn by N. J. Quirk, Chicago.

standing challenge to meet any man in the world for \$1,000 a side, and the challenge stood unaccepted until the Typographical Union forbade such contests. Shortly before his contest with Duffy, in a public exhibition in the Baltimore *Sun* composing-room, Stubbs set 28,147 ems of nonpareil, thirteen and one-half ems pica measurement, in exactly two hours, an average of 14,073 ems an hour. In the Philadelphia contest, Duffy's average was 10,200 ems. Couze, it is claimed, set up in eight hours 91,052 ems, the record being kept by a linometer, which counts the lines set, whether correct or incorrect, and counts them again when the proof is corrected. There have been only four public contests on the Linotype—two in St. Louis, one in Chicago, and the one in Philadelphia in which Mr. Stubbs far outclassed all previous records made under the same conditions. At the time the real world's record was established, Mr. Stubbs was twenty-four years of age, and had only a little over three years' practice at the machine. He is older now, stronger physically than ever before, and is employed on a newspaper which for care in its typographic branch stands second to none

justified. The method of assembling and distributing the matrix line is identical to that employed in the Monoline. A separate patent, No. 691,619, has been taken out on the mold. It is an adjustable affair, the matrix presented to the mold determining the size of the opening, and consequently the set of the letter or space cast therein.

WONDERFUL MEMORIZING.

Millions of people are complaining nowadays of being taxed financially, but an army of men in the employ of Uncle Sam are burdened with a mental practice unheard of, as regards extent, in any other country in the world. Things that a railway postal clerk must remember have increased in such volume that one would think that every cell of his brain would be filled with the name of a postoffice and a railway connection, and the wonder is that the clerk's mind does not falter under the pressure. Despite these facts, cases of insanity among this class of public servants are rare.

One Chicago postal clerk maintained for several years a record of twenty-one thousand cards (which take the place of letters in examinations), with an average per cent of correct distribution of a fraction over ninety-nine per cent. He knew how to reach that many offices in several States by the shortest, quickest route, and he knew the correct location of each office in its State.

A clerk in the New York and Chicago railway postoffice must know the correct location of every postoffice in a group of States made up of Illinois, Iowa, Wisconsin, Indiana, Minnesota, South Dakota and Nebraska. In these seven States there are 12,317 postoffices. Not only is the clerk required to be "up" on the general scheme, which means the correct location of the postoffices in each State, but he must know how to reach the whole twelve thousand postoffices from one or more stations.

A clerk running between Chicago and Minneapolis underwent no fewer than seventy-eight examinations in fifteen years, learning 13,306 offices in fifteen different sections of the United States. In some of the examinations he was required to make a Chicago distribution, which means that while running over the country at the rate of a mile a minute he must distribute letters to the carriers of the Chicago delivery. He must know not only where every public building and leading mercantile house is located, but also how to divide the numbers on a particular street so that he can "tie out" his letters to the correct carrier, according to the route of the latter. This same clerk made thirteen examinations in ten months, with an average of correct distribution of 99.88 per cent. In twenty examinations he came out of nine of them with a clear one hundred per cent each.

Think of such a task, taking into consideration the puzzling similarity of names that are used to designate postoffices! Then, too, must be considered the fact that there are hundreds of cases where in each State is a postoffice of the same name. For instance, in the States named above there are five postoffices named Hamilton, six Grants, four Garfields, four Genevas, four Jeffersons, and so on. In some instances there is a postoffice of the same name in each of the seven States. As one may imagine, this only tends to confuse the average mind.—*Chicago Record-Herald.*

I HAVE been a subscriber to your valuable journal since 1890, and to express in words the half it has been to me, would be almost impossible. I find my old volumes contain reading matter double their original price even now at this late day. If subscribers would read this trade journal as they work, when the office is filled to its utmost, better results on all sides would be in evidence. My advice to all is: "Do not run a shop without trade journals and technical books." My success I attribute to them and to nothing else.—*Edward W. Stutes, Spokane, Washington.*



BY W. J. KELLY.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to W. J. Kelly, 762A Greene avenue, Brooklyn, N. Y. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John F. Earhart. Price, \$15—now reduced to \$10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSEING.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. \$1.

WHITE'S MULTICOLOR CHART. Contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

TO PRINT ON TIN-FOIL.—J. W., of Milford, New York, says: "Through your department in THE INLAND PRINTER please inform me how to work a job successfully on tin-foil wrappers for Neufchatel cheese." *Answer.*—We have found that good bronze-blue ink gives the best result on tin-foil; a few drops of dammar varnish will improve its working quality and aid its holding-on merit. Whether the leaf is printed on a platen, job or hand press, make a paper frisket to hold it to the tympan, and release it from the face of the form. Do not use mushy or greasy rollers on the press, because they will not lay on the ink on the form properly, and will cause the ink to run and look mottled. Only the best bronze-blue ink should be used.

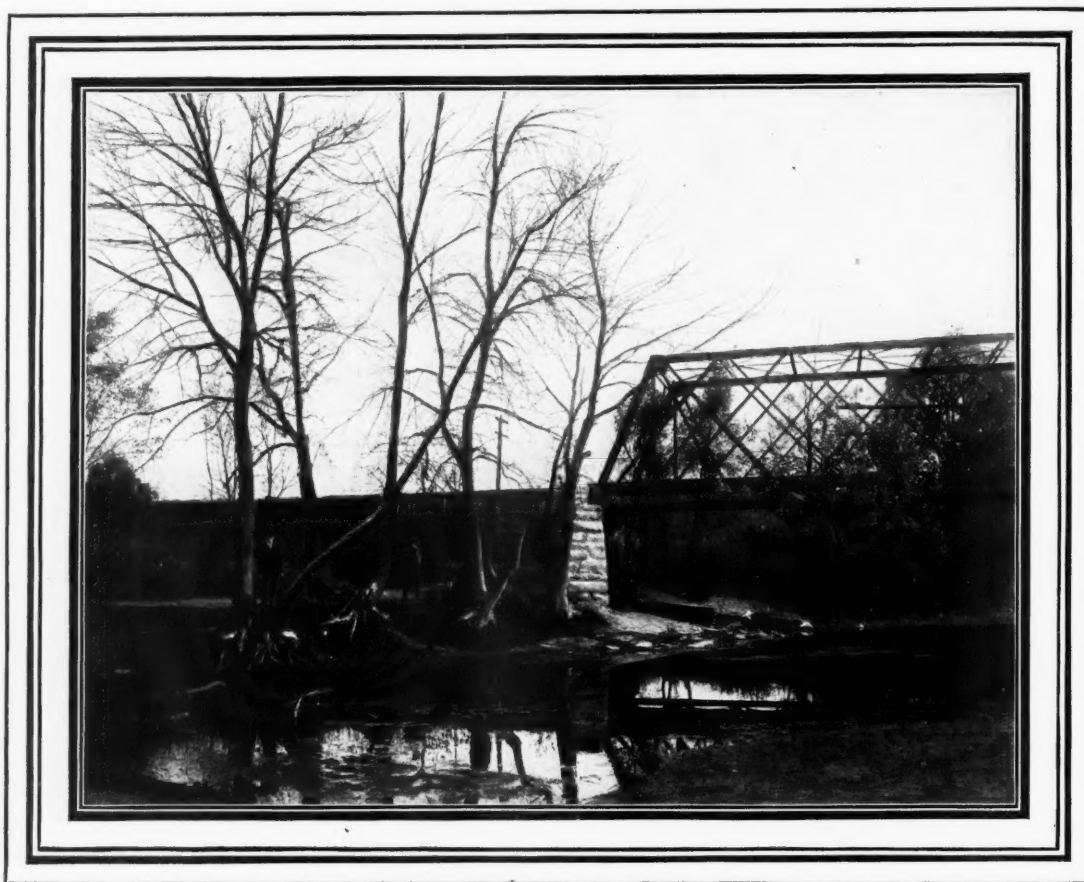
WASHING TYPE.—P. O. S., of Montreal, Canada, writes as follows: "Will you be kind enough to answer the following? We issue a weekly paper of eighteen thousand copies, and we wash the form with benzine, on the press, and dry it with waste or rags. Now, in the form are advertisements set in agate and nonpareil type. These advertisements appear a number of times in the paper, and they become full of dirt and print very badly. What can we do to keep the type clean?" *Answer.* The way you wash your type forms is bad and slovenly. No wonder the face of the type is full of ink and other stuff, thereby preventing it giving a clean impression. Proceed to wash the form in this way: Lift the chases of type from the press, and lay them on a strong, smooth board to rest, in a strong and roomy washing trough made for the purpose. Have an earthen pot of lye, made from concentrated potash—about one-pound can to two gallons of warm water, which, after solution, is ready for use from time to time. When ready to wash the form, lift a little of the lye from the pot and economically scatter it over the face of form with a large printers' type-washing brush. Rub the face of the type lightly but briskly, and after the ink becomes loose and floats off, freely flush the form with plenty of clean water—hot if you have it handy, if not, cold must do. Lift the forms from the trough and stand them in a cool place to drain. A few such

applications will free the type from ink and dirt. A good way to separate new type or long-tied-up type, by reason of sticking together, says "Presswork," is to "pour over the type a small quantity of glycerin and allow it to stand and soak between the type for a few hours. When the glycerin has penetrated, pour very hot water over the type, when it will be found that this has effectually loosened the letters and rendered distribution easy."

AN ECHO TO "THERE ARE OTHERS."—A. F. K., of Port Huron, Michigan, desires that we publish the following in this department: "In THE INLAND PRINTER, under 'Pressroom Queries and Answers,' in the February number, under the caption of 'A Friendly Challenge—Rapid Hand Feeding,'

besides, it will become very detrimental in more ways than one, and in the end a detriment to efficiency, at least so far as the safety capacity of machine and feeder are concerned.

OPINION AND CRITICISM ON SPECIMENS OF PRESSWORK.—J. P., of Urbana, Illinois, has sent us a small package of neat and clean presswork, regarding which he writes: "Enclosed herewith find samples of work done on a 10 by 15 Chandler & Price jobber for your criticism. I am not a practical pressman, and what I know about presses I have learned from a close study of your book on 'Presswork,' and through the columns of THE INLAND PRINTER. Any defects you may see in the working of the half-tones will you please speak of them in the next INLAND PRINTER?" *Answer.*—We are really much



Half-tone by Juergens Bros. Co., Chicago.

ON THE DES PLAINES.

Photo by Geo. A. Furneaux, Chicago.

Messrs. I. N. Jones & Sons, of Richmond, Virginia, state that they have three feeders who have fed twenty-five to thirty thousand sheets on three pony presses in nine hours, offering \$100. for their failure to do same. I would like to state that I have one feeder and a pony press that can do the same amount of work in the same space of time, and I will offer \$100 for our failure to 'do the trick.' We have made a run of 23,500 of a three-colored registered job in nine hours, including washing and oiling press, feeder putting up his own lifts, which we consider a good run, and we would like to hear from any one who has beaten it. Of course, we do not do this every day (not having the long runs to do it with). We would like to wager that we can run from twenty-five to fifty (or sixty) thousand in the same time." *Answer.*—The pace is a serious one, and not approved of where good work is a necessity;

pleased with the samples sent, for they give evidence of care and earnest study. The largest and most difficult half-tone of the "University of Illinois Military Band," 7 by 9½ inches, and showing a group of thirty-three young men, with their several musical instruments, forming a foreground, is certainly a very creditable piece of presswork, more especially as the form is 9 by 10 inches, and the contents printed on a six-ply coated cardboard, on a small platen. While the treatment of the illustration is good and effective, we would like to have seen an improvement on the right and left ends of the cut, by lightening up the drum head, the coat of the drummer, and the bass violin and player. The foreground could have been lightened up also, by bringing out somewhat stronger several of the musical instruments. The faces in the group are decidedly plain, clear and natural, which is a strong factor to the

splendid way in which the half-tone has been treated. The showcard for the "Physical Culture" trainer is well done, except the half-tone portrait, which is much too strong on the left cheek-bone part of the face and the neck. The muscular development of the chest should also have been made more prominent by lightening up and heavier shading. The ear, too, should have been lightened up a little. The impressions on paper are much better, and will serve to illustrate our meaning, so far as the face and breast are alluded to. The half-silhouette effect of the cut would have been accentuated nicely if the treatment suggested on the face and left ear had been carried out. Taken altogether, we have reason to be proud of you as a novice, and hope that many others will follow your example of study.

A QUESTION OF RIGHT OR WRONG LOCK-UP.—P. H. H., of Mount Vernon, New York, has sent us a diagram illustrating a form locked up for press to print from a half-tone cut 5 by 8 inches. The cut is placed with the narrow ends toward the grippers and the leaving end of the cylinder, and is locked up at the latter end with two pieces of wooden furniture and two Hempel quoins. The gripper end of the cut is held in place by several pieces of short, wooden furniture. The cut, furniture and lock-up are inside of a chase 18 by 24 inches, but none of these are supported the wide way of the chase. The cut is imposed almost close to the left end of this chase; but, as we have already stated, has no furniture to hold it in place on either of the sides, thereby leaving the greater part of the chase without anything to hold the cut. Regarding this, our correspondent says: "Enclosed find drawing of lock-up of a half-tone cut for a cylinder press, which was given me to make ready, but which I claim is not locked up right, because I believe that it ought to have a side lock-up, as it is liable to slip as well as spring when running the press. Would like to have your opinion on this matter, as there was quite an argument over this question; besides, there are fifteen printers here who are very much interested in the decision, six of whom take THE INLAND PRINTER through the news-dealer." *Answer*.—No matter what the contention may be regarding the character of the lock-up described, it is not such a one as should be sent from a composing-room to a pressroom, and no careful pressman ought to accept of or take responsibility in making ready a half-tone cut or running it on a cylinder press thus locked up, because of the danger of shifting from its original position or getting loose on the bed of the press while running. There are many good compositors who are far from understanding many of the mechanical intricacies of the printing-press as compared to the skilful pressman. Such men are more than liable to form dangerous conclusions when it comes to locking up for press. In the present case the cut might be rigid enough to escape the ills we have stated, but it might not, then the pressman would be held responsible for the mistake—not the compositor. The lock-up should be perfect, by which is meant that the cut should be rigidly held in the chase on all sides, and that metal and wooden furniture should form the basis of the groundwork within the chase.

ABOUT BORDER JUSTIFICATION AND PRINTING-INK.—W. J. B., of Washington, D. C., writes as follows: "You will confer a favor upon us, and perhaps others, by explaining through the columns of THE INLAND PRINTER how it is possible to make borders (like that around the enclosed advertisement) join as neatly as this one does, which is clipped from THE INLAND PRINTER? Even when we find it hard to make them meet (with the most careful justification), and lock them up. The only way we know of is to send the form to the foundry and make an electrotype, getting the electrotyper to solder up the joints where breaks appear in it. We have purchased two lots of white, so called, 'cover inks' lately, which refused absolutely to distribute on the press. We added a little thin varnish, which made it distribute better; but it dried without that sheen or luster that it should have. Lard, vaseline and coal

oil, applied sparingly, had no effect. Do you think it was old stock that had been lying on the shelf for some time? The cans were only half full. The ink was purchased from a local dealer." *Answer*.—The sample advertisement shows that the rule borders around it, as well as the cross rules, have acquired their completeness of printing and justification through the application of solder in the hands of a good electrotype finisher. It is hardly possible to equal the specimen before us in any other way. Still good joints can be made in rule borders (whether of brass or white metal) by skilful justification, lock-up, and a little bit of hard, brown beeswax, inserted near the face of the rule. This may sometimes be better done by heating the wax and rule, and allowing the wax to fill up the interstices between the joints; after becoming cold the wax should be carefully rubbed on the surface and made to conform with the height of the border pieces. Of course, this should be finally done after the form has been made ready on the press. The surplus wax should be pressed to the sides of the border to help hold the wax in its position. A couple of coatings of dissolved shellac, and, after becoming dry, rubbed smooth, may be found advantageous. Indeed, a fairly thick solution of shellac and gold bronze powder will serve splendidly after being burnished evenly with the rules. It is probable the white ink was a little too old for free working. Had you put a few drops of copal varnish in the ink you might have had better luck than by adding thin printers' varnish or lard or vaseline. These last articles would help to destroy the sheen of white.

ABOUT AN OVERLAY AND SLURRING ON A PLATEN PRESS.—T. D., of Exira, Iowa, has sent us a specimen sheet of a 10½ by 8 announcement circular, printed in black on coated paper; appearing on this circular is a half-tone portrait 3½ by 2½. Around the job is a 4-point diagram rule for a bordering. Parallel with the portrait, on the lower and top sides of the border, is an unsightly slur. With this specimen the correspondent has also sent the cut-out overlay used in printing the half-tone. He writes as follows: "I send herewith a half-tone job for criticism and pointers; I also send my overlay for same. Cut was not a very good one, but I can not account for the 'foggy' print. Had fair rollers and good 40-cent book and half-tone ink. The job was printed on a 10 by 15 Gordon press. Have not had much experience in half-tone work, so am seeking information. Is overlay O. K.? Would also like your opinion on what causes slurring on side border. I suppose if platen or bed moved, then slurring would all be one way; but you will notice that the slurring is inside on both sides, and only parallel with the cut. The tympan was reasonably tight—not spongy." *Answer*.—The specimen sent is not as good work as if done by a more experienced workman, and shows slurring over nearly the entire printed surface. An examination of the impression on the form, as seen from the back of the printed sheet, shows that the half-tone cut is higher than the border and type of the form, which should not be the case. On the contrary, the cut should have been a trifle lower, and your overlay made stronger. Because of the cut being higher than the other matter in the form, a pivotal elevation has been created, which, when brought into contact with the platen, "sways" the impression and the sheet of paper at that point, and destroys true rigidity, with the consequent result—*slur*. Still, even with the fault noted, you should have succeeded better than you have done; because if you had equalized the two impression screws on the right of the platen some improvement would have been apparent. It often happens that slurring occurs when working forms with borders around single or more pages, especially where much white or open space intervenes in the matter, and particularly when cuts form a part of the form. In such cases the tympan should be hard and as even as possible—avoiding "puckered" portions when making ready. Should slur occur when this precaution is taken, then use a few slices of cork, or a couple of thick-

nesses of thick card will be advantageous, by pasting either of these on the grippers on the sides, especially at the point of slur. Sometimes it is necessary to form a frisket with the aid of the two grippers, by pasting a fairly strong sheet of paper over them, letting the frisket dry thoroughly; then take a light impression on the frisket sheet, and cut away all that may interfere with the contents of the form. Even here it is often found necessary to fasten on pieces of cork as thick as twelve or eighteen points. Sometimes thin strings, fastened to the grippers, will do the trick. All of these schemes have but one object, and that is to *release* the printed sheet from the face of the form as quickly as possible, and *prevent rebound* after the impression has been made. They also hold the unprinted sheet close to the tympan before it can touch the form. The principle of your overlay has some merit, but in its detail it is bad. All that was necessary to overlay on the half-tone was the hair, eyes and eyelids, moustache and coat. You have plastered a piece over the chin, face and neck that should not be there; you have used two thicknesses of overlay on the hair where one would have been sufficient, that is, when considering that on the coat is but one sheet. It would have been

been cursed from time immemorial with the competition of ignorance, puerility and dishonesty, and it always will be so long as the twelve-year-old boy can buy a "printing outfit for \$5," or the feeder at your press can join with a half-baked cub in the composing-room and induce some confiding material man and paper man to trust them with a \$500 outfit, \$1 down and \$1 monthly, to start a new firm in the business. It is the crass ignorance of such embryo printers that luckily leads to their failure sooner or later, but where one fails, two spring up to take his place in continuing the unrest and suspicion in the customer's mind and the void in the printer's bank account. Such ignorance of the cost of production as exists among the mossbacks and experienced printers whose brains or backbones have atrophied, is being nobly combated by such men as Blanchard, Dando and others, but they have a task before them that is almost beyond even their energies. How can you get a fair return on your \$20,000 plant so long as the amateur or the journeyman plant, figuring only for day's wages as a profit, establishes the market price of presswork? Certainly not by using the same machinery they use. Therefore, as long as there is an amateur printer, a discharged journeyman or a second-hand dealer, the platen press will exist and set the price on certain work below a figure that makes that work desirable. In any other manufacturing business on earth, those in charge would have faced this problem and overcome it, but the printers seem to prefer the tactics of the ostrich, with similarly fatal results. How can it be remedied? Surely not by claiming superior quality of work in composition or presswork. That employe who now turns out your finest jobs may leave you to-morrow and start for himself. Remedy it by discarding the cheap



A NEWSPAPER CARTOON.

Half-tone reproduction of color-drawing by Hugo Von Hofsten, made for Sunday edition of Chicago *Record-Herald*.

better to have used a much thicker overlay on the greater portion of the coat, especially the left side, and put on the extra piece in the creases or dark shades of the garment. You should make it your duty to get some competent person to give you a few pointers on overlay-making. The "foggy" appearance of the half-tone is the result of inexperience in its treatment; it is a good engraving. A better grade of ink would have contributed to the merit of the work.

CLEVER THOUGHTS ON THE FUTURE POSSIBILITY OF THE JOB PRESS.—The following thoughts on a very important possibility have been sent us from "The Phanatick," a regular New York reader of this journal—who desires his name withheld from publication. He says: "Enclosed please find an article suggested by an inquiry in your department, and I may add that I consider the 'Pressroom Queries and Answers' as one of the very best in the valued *INLAND PRINTER*:"

The query of "L. H. R." in Pressroom Queries, page 711, February number of *THE INLAND PRINTER*, raises an interesting set of problems that are staring the printer in the face, both from an economic and a mechanical point of view. It has been the privilege of the writer to have visited the best (and the worst) plants in this country and to have discussed with some of the brightest men in the craft the conditions under which the trade labors, therefore the following deductions do not altogether have the problematical value of a "one-man opinion." The question, "Will fast rotary presses eventually supersede the slow platen presses?" must be considered from two standpoints, the commercial and the mechanical; what the printer needs to insure an adequate profit and what the mechanical engineer can give him. The craft of Franklin has

presses any one can buy and replacing them with high-cost, high-efficiency machines. It is a well-known fact that no business is worth one's time that any one can enter without capital. Therefore devote your capital and energy to a specialty in the printing line that you can do a little better than the other fellow, and equip for it. Demand a press that will do many times the work of the platen. If you can not buy it, make it. Put such a press in the hands of well-paid, competent mechanics, and insist on results as your right. God help the short-sighted idiot that puts a \$5,000 machine in the hands of labor that barely comprehends the intricacies of a wheelbarrow! When that \$5,000 press is superseded by a better one, discard it and buy the best. Competition in printing is keen enough without your being weighed down with a lame, back-number plant. All this sounds very pretty, but where are those presses to be bought? It is seldom that the supply antedates the demand, and the supply of machines such as the printer needs will not come until he wakes up, realizes that he wants them, and gets up on his hind legs and demands them. It is enough for the inventor to have made the machine without being under the necessity of pounding its desirability into the printer's head. When the printer demands a high-speed press and is willing to pay for it and to use brains in handling it, to cooperate with the builder, it will come. If it were a cheap machine, no printer should touch it. His own salvation depends on its being beyond the reach of the man without capital in his business. This brings us to the mechanical phase of the question as to whether the rotary will supersede the platen. High-speed, high-priced rotary presses, printing from the web, are on the market to-day, good for runs of one hundred thousand impressions or more, and also rotary presses for cut sheets of paper good for runs of five thousand impressions or more, but there is no press worthy of the name yet on the market that is suitable for the runs of from five hundred to five thousand impressions, which class comprises the bulk of the printer's orders. Such a press would have to be a small machine handling flat forms of type. Its speed, therefore, would be decidedly limited and its life short, for the only correct mechanical way to obtain speed is



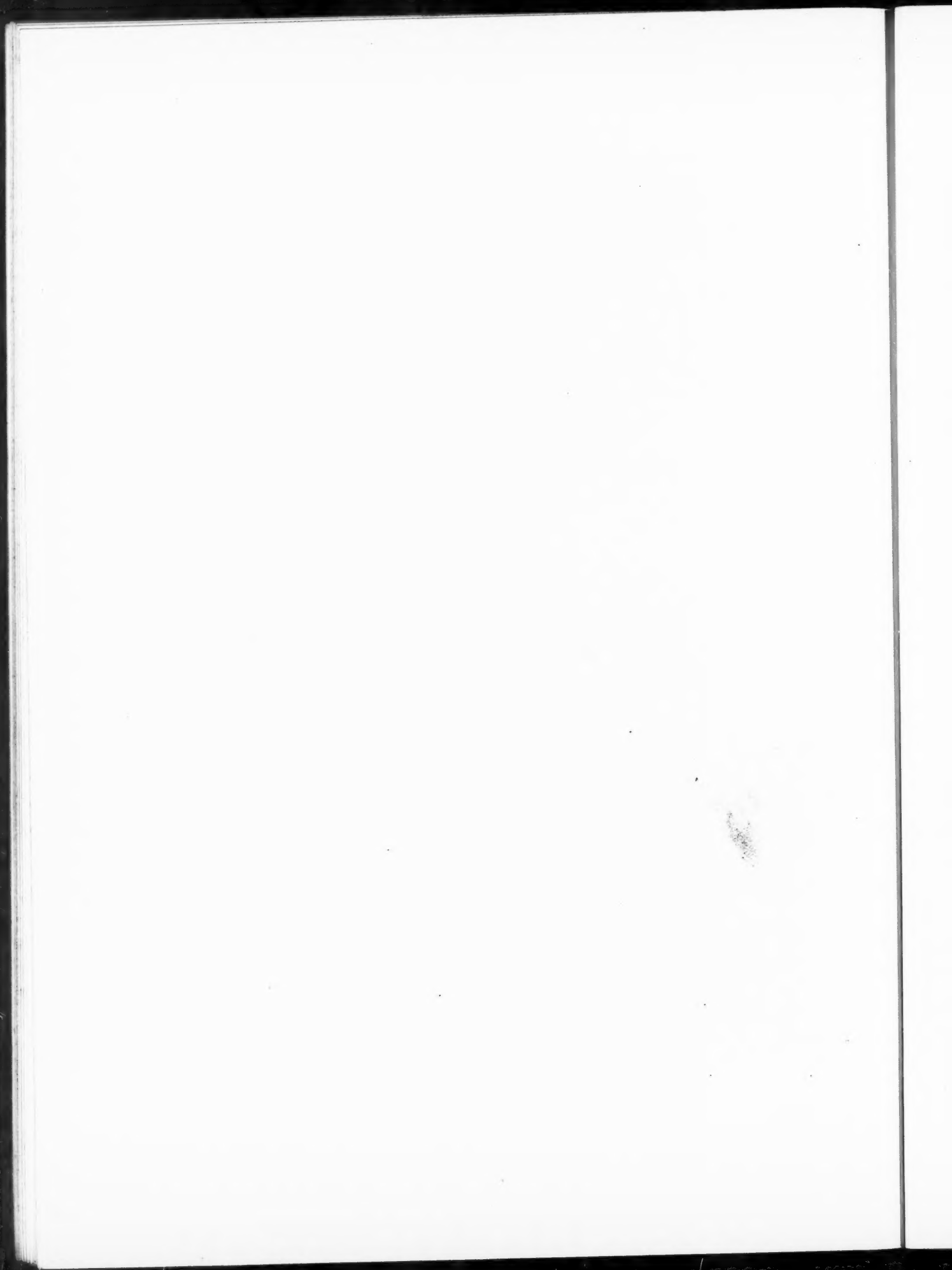
E. Modrakowska.



E.M.

STUDY HEADS

From Pen Sketches from Life by Ella Modrakowska, Philadelphia, Pa.



by the rotary principle, and the sooner the printer gets this in his head the quicker he will take the right mechanical attitude toward his machinery. A rotary press turning out ten thousand impressions per hour is not laboring as hard as a flat-form press going two thousand, and is not violating the laws of mechanics. On a 10 by 15 platen press carrying as heavy a form as is usually put on it by experienced pressmen, a blow of over six thousand pounds is required to make the impression. Just imagine iron and steel as put in printing-presses to-day standing up under three thousand or four thousand three-ton blows per hour! More metal or more brains would be needed than ever was seen in a printing-press before. The type is the buffer on that three-ton blow, and the wonder is that type wears as well as it does on platen presses. A rotary press prints a theoretical point at a time; practically, say an eighth-inch line the width of the form. Therefore, on the same form on a rotary press, the blow is 120 pounds instead of six thousand pounds, and a glancing blow at that. A bed and platen or a bed and cylinder press that would run five thousand an hour would be a marvel, but rotary presses running twice that are common. It would cost twice as much to build a flat-form press to run four thousand per hour as it would to build a rotary running eight thousand, but in the writer's opinion it would be worth twice as much. I believe the day is coming when some courageous inventor will produce a good, strong flat-form press to print four thousand per hour. He may sink a few hundred thousands doing it, but that is none of our troubles. Then and then only will the platen press leave the reputable printer's plant and eke out a miserable existence among the cheap and nasty tenement-house sweatshops. If I were a printer and had capital (the combination is not so awfully paradoxical), I would have rotary, fast presses for all my runs of ten thousand and over, and either quit chasing after the small runs at little or no profit, or bound some press-builder into making for me a fast flat-form press that the sweatshop could not compete with or had not the money to buy, and then I would quit trying to print everything from a calling card to a dictionary, quit boasting that I "never go out after work," devote my energies to a particular branch of Gutenberg's art, hustle to get work in that branch, and become a manufacturer with a reputable manufacturer's standing.

PATENTS.

Robert Miehle has two patents to record this month. No. 693,043 describes a simple means of attaching strips of sand-paper to fly-fingers, the method being much preferable to the old-fashioned way of pasting. No. 693,044 describes an offset mechanism for a perfecting press, in which a composition roller is used to remove the offset from the cylinder.

A sheet-delivery apparatus is the subject of patent No. 692,840, by George P. Fenner, of New London. He employs an apron that winds and unwinds from a roll, and a delivery roller that is arranged to travel with and to receive a sheet from the roll.

H. A. W. Wood, of the Campbell Company, has taken out patents Nos. 693,203 and 693,204, on mechanism adapted to the multipress or similar machine. The first relates principally to means for shifting the web, and the second to a blanket that is arranged to move around an impression member in one direction when the carriage is moving forward, and in the opposite direction when the carriage is moving backward.

Patent No. 693,183, by John H. Stonemetz, assignor to the Campbell Company, relates to the same form of press as the above, and provides a method by which two ink fountains will supply the four sets of form rollers, instead of four fountains, as is the present custom.

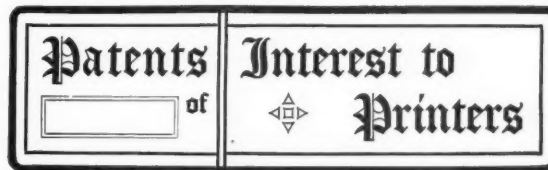
A form of cylinder press bed motion has been patented by Edwin F. Leilich, of San Francisco, as No. 692,679. It is designed to produce a motion akin to that of a Miehle.

A simple form of numbering attachment for printing-presses has been protected by patent No. 692,515, by Ernest F. Hanson, of Dorchester, Massachusetts.

USE OF TAGS ON MERCHANDISE.

Complaints are often made by people who receive samples of merchandise by mail, with tags attached, that the tags are badly torn. In some cases the tag is entirely gone and the package often miscarries or is lost. Much of the trouble lies in the fact that a cheap quality of tag is used. Tags that go to pieces in the mails are dear at any price. Nothing but the best and toughest stock should be selected for this purpose. Cloth-lined tags are the best of all. Be sure and attach the tag securely, and also write the address upon the wrapper in addition to having it upon the tag, if there is room for it.

1-8



BY C. H. COCHRANE.

(For other patents see the various departments.)

A neat and curious little device for printing on the inner or outer surface of cones or cylinders is the subject of patent No. 692,916, by C. H. Callahan, of Cedartown, Georgia.

Two patents on a new process in plate printing have been granted to Alexander Reid, of Jersey City, and are now the property of the American Bank Note Company, of New York. No. 692,351 covers the process, which consists in dampening the plate before inking, and No. 692,150 covers the mechanism devised for doing the dampening.

William Fullard, of Colwyn, Pennsylvania, has patented a wiping device for a plate-printing machine, of which the essential feature is that the wiper shall turn in the same direction as the line of movement of the plate, though at a different speed.

Improved means for delivering the pulp to the web of a paper-making machine constitute the subject of patent No. 693,354, by Howard Parker, of Bellows Falls. Suction is created in the perforated roll, both above and below the level of the pulp, and air pressure created in the roll above the pulp level. Mr. Parker is the author of three other patents, Nos. 693,895 to 693,897, covering details of mechanism connected with the same leading idea.

Patent No. 693,503, by Ladislaus Dudasch, of Newark, New Jersey, covers a number of combination claims on a paper-cutting machine, having some new features, principally in the matter of guides.

Several improved details of paper-feeding machinery are shown in patent No. 694,039, by Charles A. Sturtevant, of Plainfield, New Jersey, assignor to Welvant Manufacturing Company, of New York. He employs an endless feeding band, a sheet-retarder, a forwardly projecting flexible tongue, and other practical devices.

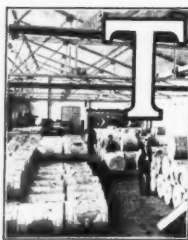
Alwin E. Fullner, of Germany, has taken out United States patent No. 694,146, on a sizing device for paper machines, provided with undivided edge-bars which pass through suitable packed openings in the side bars and are fixed independently of the latter on the longitudinal frames of the wire-cloth table.

Wool paper, so called, is the subject of patent No. 693,941, by Hans Zilles, of Germany. His invention consists in a method of manufacturing paper having rough surfaces and a mottled, woolly appearance, which consists in forming a pulp of fine fibrous material, dyeing relatively coarser wood fibers with a free-running color contrasting with the color of the pulp, then mixing said dyed and relatively coarser fibers with the said pulp and transferring some of the color from said fibers to the pulp, and finally converting the mixture into a paper, with the coarser fibers projecting from the surfaces thereof.

A new form of quoin, based on the Hempel quoin, has been patented by F. J. Beck, of Chicago. He places a cam detent on the thick end of each half of the quoin, and so roughens or serrates the thin web or inclined edge that if the quoin begins to loosen it tends to jam the cam detent.

What might be termed an improved miter-box is the invention of William P. Nisbett and Peter Andrews, of Big Rapids, Michigan, patented as No. 694,297. It is styled a machine for cutting stereotype plates, and is designed to assist the printer who has to reduce a lot of newspaper stereotypes to fit his make-up.

THE NEW PLANT OF THE DAVID C. COOK
PUBLISHING COMPANY, ELGIN, ILL.



THE best example of a modern printing and publishing house; one with an abundance of light and air; with room to work in and space in which to spread out; a plant where type is set, engravings are made and plates prepared under the most advantageous conditions; where modern presses and folding machines stand ready to transform white paper with lightning speed into countless thousands of publications;

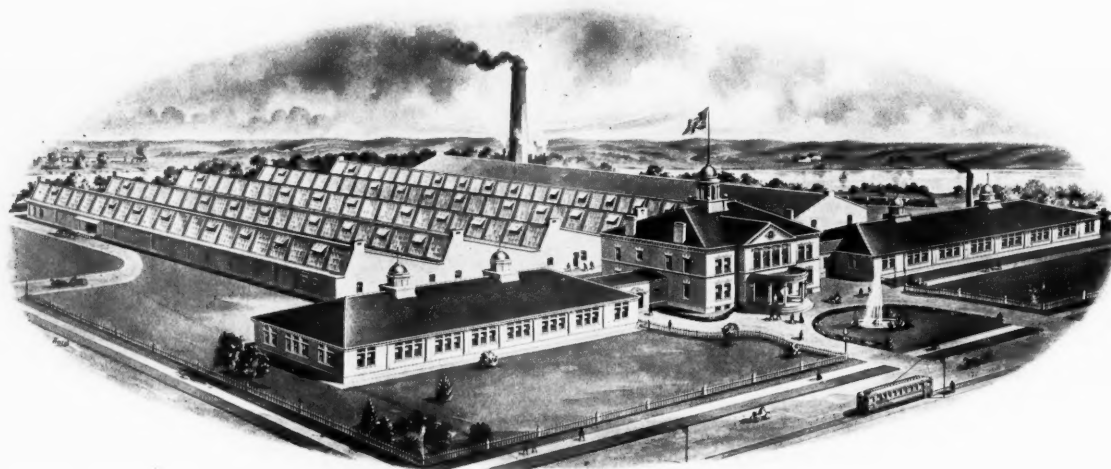
where mail cars await the signal to carry these papers, freighted with lessons of helpfulness and cheer, to an eager and appreciative army of readers—such, in brief, describes the wonderful shop of the David C. Cook Publishing Company, recently completed at Elgin, Illinois. The busy worker in a large city establishment, or the customer who visits such an office, has little conception of the many advantages to be derived from having a plant located and arranged like the one now under consideration. That they may know a little about it is the excuse for presenting this article.

A representative of *THE INLAND PRINTER* was invited not long since to visit the plant, and through the courtesy of

the location an ideal one. The buildings are of one-story construction, with the exception of the center building in front, which has the editorial offices on the second floor. The front buildings are entirely separate from those in the rear, and are connected by a covered passageway, which is securely shut off by iron doors at night as a safeguard against fire. The buildings in the rear are practically fireproof, being built of brick, with roofs of corrugated iron and glass supported on steel girders. All the floors are of hardwood, laid on solid beds of gravel, with a cushion of eight inches of cinders to prevent dry rot. This arrangement affords a perfect foundation for presses and other heavy machinery. The buildings being fireproof, not a dollar of insurance is carried on them or their contents. As a precaution against damage to stock from incipient or accidental fires, there are fire plugs connected with the mains of the city water-works, also a mounted chemical engine, and dozens of hand extinguishers, fire buckets and fire tanks scattered throughout the buildings.

The south wing of the front building is devoted exclusively to the offices, there being over sixty clerks employed in this structure entering subscriptions for the different publications and attending to correspondence and other clerical matters. The treasurer's office, provided with fireproof vaults, is also located in this building.

On the main floor of the center building is Mr. Richardson's private office, the reception rooms, and rooms for the assistant



NEW PLANT OF THE DAVID C. COOK PUBLISHING COMPANY, ELGIN, ILL.

Mr. George B. Richardson, the superintendent, who planned and carried to completion the entire project, was enabled to fully inspect the workings of this remarkable printing-office. It was an opportunity worth improving.

While the plant is not as large, perhaps, as some of the other printing-offices built on the same general style, it is in every respect an up-to-date establishment, has some features peculiarly its own, and is arranged with a view to carry the work through in the most expeditious fashion from the time copy is prepared until the finished product is ready to be mailed. All of the details intended to expedite work and improve the condition of employes have been adopted.

In the first place, the buildings occupy a plot of ground removed from the business center of the city. Here one can breathe freely of pure air; here one does not need to use artificial light in the day time, and here there is room in which to grow. The grounds have an area of eight and a half acres, located on the Fox river, with beautiful views up and down the stream. The absence of noise, dust and excessive heat makes

superintendent and others having charge of the details of the business. In one corner of this building is also a room fitted up as an emergency hospital, where employes meeting with accident can be properly cared for. This is provided with all the accessories required in a room of this description.

On the upper floor of this center building and reached by a broad stairway, can be found the offices of the head of the business, Mr. David C. Cook, and the editors and editorial writers on the different papers published by the concern. All the offices in this building are finished in quarter-sawn golden oak, with furniture and all fittings to correspond. No detail of the finish is slighted. The reception room and halls have floors of art marble.

In the other wing of the front building is the composing-room and electrotpe foundry. In the former are to be seen three Linotypes and all the necessary paraphernalia of a first-class printing-office. In the electrotpe foundry all machinery is made for the special work turned out by the house, including curving machines to make plates for the rotary presses. The

molding machines, blackleaders, routers, and in fact all the machinery, is constructed from special plans prepared by the superintendent of the department, Mr. C. N. Smith. No plates made anywhere are more perfect in character than those turned out by this foundry. The process of molding, electrotyping and curving half-tones is almost perfection itself.

The rear buildings are 167 feet deep by 252 feet wide, divided by fire-walls into six separate rooms, and all openings



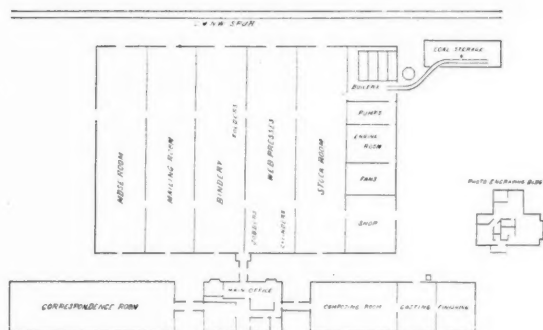
RECEPTION ROOM.

are protected by iron doors which are closed at night. Passing to these buildings we enter the first of the six. Reference to the floor diagram will make plain the arrangement. The room nearest the front is the carpenter shop, having a Daniels planer and all needed tools for such a department. Adjoining this is the heater room, for warming and ventilating the plant, and which is described at greater length later on. Next this comes the engine and boiler rooms.

The power plant consists of a battery of four 80-horse-power boilers, three of which furnish sufficient steam for power purposes and for heating in the coldest weather, thus leaving one boiler in reserve at all times.

There are two high-speed, 100-horse-power engines, each belted to a 60-kilowatt, 250-volt dynamo, either of which is capable of furnishing light and power for the entire plant. These are worked in alternation, giving the best results by this plan. An air pump, with hose connection, thoroughly cleans the dynamos of any particles of dust.

From the dynamo the power is transmitted by underground cables to the switchboard, from which it is distributed about the plant. The cables for carrying light and power to the



FLOOR PLAN OF THE BUILDING.

front building and to the photoengraving building are in underground ducts. This eliminates any possibility of having the supply of power interrupted by storms or accident to overhead wires.

Forty-seven motors, with an aggregate capacity of 118½ horse-power, are distributed about the plant, divided among the various departments as follows: Pressroom, 49 horse-power; bindery, 12 horse-power; foundry, 17 horse-power; photoen-

graving, 9 horse-power; conveyors, blowers and other miscellaneous apparatus, 31½ horse-power. The buildings are lighted by six hundred incandescent and twenty-eight arc lamps. On the switchboard there is a separate switch for power and for light for each department. This arrangement gives the engineer absolute control, and he can, as occasion requires, cut the light and power out of any department.

A pressure of 230 volts is used on the motors, while the standard pressure of 115 volts is used on the lights. This double voltage is obtained by the use of a compensator to which the lights are connected and which operates to divide the higher voltage produced by the dynamo. A low-voltage wire is also carried to each of the web presses for the purpose of running them slowly for a few minutes in the morning.

The results obtained in operating this plan illustrates in a striking manner the saving in power that may result from the adoption of individual motors. Before removing to the new location, a 100-horse-power engine was used to drive the plant, and it was taxed to its utmost. The plant as now operated with individual motors seldom takes in excess of thirty-five horse-power, and never more than fifty horse-power. This result is accomplished notwithstanding the fact that there is more machinery driven by power in the new plant than there was in the old.

The second building is devoted to the storage of stock. Most of this comes in the roll, being intended for use upon rotary presses. This stock department looks more like a paper-house than part of a printing establishment. One feature of

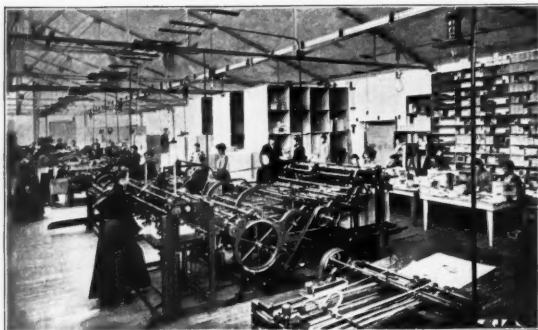


CORRESPONDENCE ROOM.

this room is the method of bringing the paper up from the railroad track at the rear of the building. A traveling carrier is provided, operated by electric motor, and the rolls of paper are taken directly from the cars up an incline and into the building. Over eighty carloads of paper are delivered at this doorway and pass through the establishment in one year.

One great advantage of the establishment is that everything is on one floor, and the paper received in the stockroom passes immediately to the next room adjoining, where the presses are located. In this are to be found four Kidder rotary presses built especially for the company, printing in from one to four colors on both sides of the sheet, and delivering sheets at a speed of six thousand per hour. The papers run on these machines are of the better class, and the majority are not folded as they come from the press, but are delivered flat and taken to the folding machines in the next room. In the pressroom is also to be found the new rotary Goss press, printing in two colors on both sides of the sheet, pasting and folding complete at a speed of eight thousand sheets or sixteen thousand eight-page papers per hour. Besides these presses there is a Potter flat-bed perfecter and a number of cylinder machines and small job presses for printing covers and special jobwork. All of the printing turned out in the establishment is for the firm, no work being done for outside parties.

Adjoining the pressroom and next in order is the bindery, where the sheets are folded and trimmed ready for the mailing-room. Here are numerous automatic-feed folding machines,



PAMPHLET BINDERY.

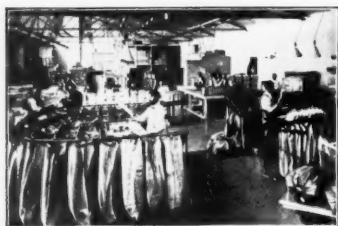
operated by women, which handle the immense product of the rotary presses in the other room and quickly prepare it for the mailers. Here are also many stitching, trimming, cutting and other machines, all of modern pattern.

The mailroom is one of the most interesting features of the entire establishment. This is practically a postoffice in itself, and has been made a postal substation. All second-class matter is made up and sacked by postal experts and loaded each day into a special postal car at the door. At mailing time this is a busy place.

The next room is devoted to merchandise, books, etc. The firm does a large business in this line and employs many people looking after this one branch of the business at all seasons of the year. Not only the regular publications of the firm are carried, but religious and miscellaneous books of all kinds are kept in stock.

One problem in the construction of a building of this character is the matter of heat. The system adopted by the Cook Company has worked perfectly during the past winter, and Mr. Richardson feels that it is an ideal way of heating a building of this description. The pure air comes in from the outside over steam-heated coils, and is forced through these coils by means of an immense fan, then through underground ducts to all departments. The ventilating system gives a complete change of air in every room of the plant each twenty minutes. The air in all the rooms is practically as pure and wholesome as it is out of doors. A uniform temperature of about 72° is maintained in all weathers.

It has already been stated that the roof of the main factory building was of corrugated iron and glass. The glass portion of the roof admits light from the north, and is so placed that it excludes the direct rays of the sun. The light enters the room at an angle permitting of no shadows and perfectly illuminating every part of the room. Most roofs of this description are hot in summer and cold in winter, and very often cause a great deal of trouble on account of condensation of steam, with dripping and consequent spoilage of stock and injury to machines. All this is obviated by the special construction of this roof. A layer of mackolite, a material of the nature of tile,



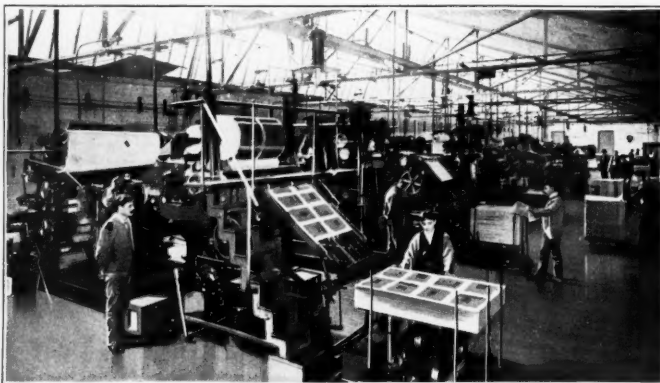
MAIL ROOM.

and a nonconductor of heat, is placed about six inches below the iron roofing, leaving a clear air-space. Below this mackolite is a rough coat of plaster, the whole making a perfect roof for winter and summer. In this plant the sewerage,

drainage and plumbing systems are separate and complete. Handsomely equipped toilet and dressing-rooms are provided in each department. The workrooms are large, pleasant and comfortable, are kept scrupulously clean, the litter and waste being instantly removed and the maple floors frequently scrubbed.

No time clocks are used, as Mr. Richardson does not consider these devices necessary in the establishment. The time is kept by a timekeeper, and so punctual are all the employes that little work devolves upon him. The establishment is provided with a complete system of telephonic communication, placing the office in close touch with every department. The company is also connected by long-distance telephone with Elgin and Chicago. A push-button in the office operates a steam whistle, by which Mr. Richardson can be called to the office, no matter in what department he may happen to be.

Adjoining the boiler-room is the building for the storage of coal. The fuel is carried up a conveyor somewhat similar to that used for the paper-stock, operated also by an electric motor, and is dumped in the center of the building, falling to all four sides. The building has a capacity of about twelve carloads. The coal is conveyed to the boilers on tram-cars running on a narrow-gauge railway, as shown in the diagram. The location of the immense smokestack can also be noted between the fuel building and the boiler-room.



PRESSROOM.

Entirely separate from the main establishment, so as to lessen danger from fire, can be found the photoengraving building. This department is fitted up with all the conveniences of a first-class engraving establishment, and not only does linework, but the very finest half-tone engraving. Half-tone plates are made of about 110-line screen, as this size seems to give the best results in curved electrotypes. A corps of skilled artists is constantly employed on drawings for the many publications printed by the firm.

One feature of the plant which can not be overlooked, especially if one happens to be there at noon-time when the big whistle blows, is Recreation Hall, situated a little beyond the photoengraving building, but not appearing in the diagram. This is a neat structure, located in an oak grove, and is intended for the use of employes. Lunch is served at less than cost price, every dish being 3 cents. Employes are also allowed to use the tables, bringing their own lunches if they so desire. A parlor organ and a set of orchestral instruments are provided, and the noon hour is a social event enjoyed by all. The beautifully shaded grove in connection with the hall has an area of about two acres, and is used as a playground. The view up and down the river from this point is a magnificent one.

Mr. D. E. Postle, one of Chicago's well-known architects, is responsible for the beauty of the buildings, for their

arrangement and the many novel features connected therewith. Mr. Charles A. Pratt, the electrical expert of Chicago, also deserves credit for his work in connection with the electrical equipment.

Opposite the factory and grounds a plot of five acres has been platted with a boulevard through the center and forty building lots have been laid out. Here a number of handsome cottages have already been erected for sale or rent to employes at cost prices, a plan much in favor with those in the establishment.



GEO. B. RICHARDSON.

In printers' parlance, the establishment is what is called an "open office." It employs none but first-class mechanics and pays high wages, in most instances higher than the union scale. No better looking and more satisfied body of people can be seen in any establishment in the country. Working under such advantageous conditions and for such liberal employers, the people in the Cook plant are to be congratulated.

The business of the David C. Cook Company was established about twenty-six years ago in Chicago, and the plant was moved to Elgin about twenty years ago. It at first occupied quarters on the river in the heart of Elgin, but the business grew to such proportions that it was found necessary to build the present plant. The company has a branch house in Chicago, at 36 Washington street, and one in New York, at 146 Fifth avenue. The firm publishes six weekly and twenty quarterly publications for Sunday-school use, all interdenominational in character. These circulate all over the world wherever the English language is spoken. More than two and one-half million pounds of white paper are used in their production every year. The firm has made great strides in printing its publications on rotary presses in colors. Many of its suggestions have been taken advantage of by the press builders and makers of folding machines.



DINING HALL.

Mr. David C. Cook, the head of the establishment, is a man of great energy, and is probably better and more favorably known than any other publisher of religious literature in the world. He is a practical Sunday School worker and is in close sympathy with the feelings and wants of the rising generation. Mr. Cook is a kind-hearted employer and commands the esteem and respect of his large force of operatives.

Mr. George B. Richardson, by whose efforts this wonderful plant has been conceived and completed, has been connected with the company thirteen years. Through his skilful management and remarkable executive ability the plant has grown from an insignificant one to a mammoth institution. The establishment is a monument to his untiring energy and enterprise, and a pride not alone to its proprietors, but to the citizens of Elgin.

We have pleasure in presenting views of several of the departments.



THE ORCHESTRA.

Proofreaders' Societies And Their Doings

Secretaries of proofreaders' societies and others interested in the elevation of those engaged in proofreading are invited to send in items of news respecting the work in their respective localities. It is intended to make this department the medium whereby information not properly belonging in the department of "Proofroom Notes and Queries" can be introduced and made useful. News from foreign societies is especially desired. Address all letters intended for this column to The Inland Printer, 212-214 Monroe street, Chicago, U. S. A.

VERY cordial relations have been established between the London Association of Correctors of the Press and the Chicago society, kept alive by the interchange of notices of meetings, papers read before the societies, correspondence, etc.

QUITE a lively interest is being taken in the Chicago Society of Proofreaders by proofreaders living outside of Chicago, and other persons interested in the work of proofreading, as evidenced by the number of applications for Corresponding Membership sent in since the first of the year. Membership in such a society is certainly a distinct step in advance for any one.

THE Boston Proofreaders' Association held its monthly meeting in Social Hall, Tremont Temple building, Thursday evening, March 13. A very short business meeting was held, the members having invited guests to hear the speaker of the evening, Mrs. Lulu S. Upham, of New York, on "What Women Did to Save the Union." The annual dinner of the association will be given at the United States Hotel on April 19, preceded by a reception at half past five. Quite a progressive spirit is exhibited by this organization.

THE last two meetings of the Chicago Society of Proofreaders have been mainly devoted to the amending and codifying of the rules of the society (answering to the constitution and by-laws of most similar institutions), and the work is not yet completed. The rules adopted by the society at its organization were quite simple in their nature. It was believed that the society would not need much governing, and, in fact, it has got along very well under the original rules. It was decided, however, to revise and codify all the laws, and this work is nearly done. At the request of an editor in Indiana, the following rule for compounding words was discussed at the last meeting: "When a word that is not classified (nor defined) as an adjective (1) or as an adverb (2) is used as such, it should be compounded with the word it modifies; also any phrase or number of words used with the force or function of a single word (3) should be compounded. Thus: (1) man-hater, scissors-grinder, bell-ringer, paragraph-mark, press-association, nurse-girl, house-builder, night-watchman; (2) lion-hearted, old-fashioned, lily-fingered, pure-minded, left-handed, sweet-scented, extra-select, deep-voiced; (3) go-as-you-please arrangement, deep-down-in-the-well secret."



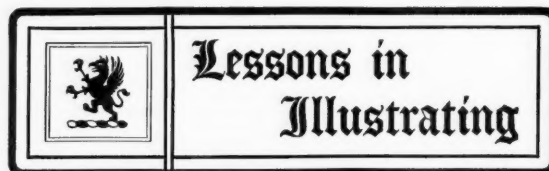
DAVID C. COOK.

Though no formal decision was reached (the society generally declining to vote upon the contents of the question-box and the members contenting themselves with an exchange of views), the rule was quite generally disapproved, because of its lack of clearness, and some of the examples given being at variance with the rules laid down in the style-book for the consolidation of words.

THE annual meeting of the London Association of Correctors of the Press was held February 8, at the usual place, St. Bride Foundation Institute. The chairman, Mr. W. Hilton, gave his address on the work of the Executive Committee for the year 1901. The chief topics which he reviewed were those of the Association Pensions; Duplicate Situations; the Jubilee of the Association, which occurs in 1904; Membership; Employment; Country Readers—that is, those employed outside the London area, but yet engaged upon work competitive with printing-offices in the city. Touching upon the question of employment, the following remarks of Mr. Hilton may interest our readers: "It is gratifying, and not a little surprising, that the fair sex, which in America so freely gravitate to the ranks of the readers, not so much as better halves, but as competing units, are in London to so great an extent willing to leave the sterner sex to wrestle with the defective orthography, punctuation, grammar and (when they dare) the syntax of the author, journalist, etc." With regard to the 1904 Jubilee, the following resolution was passed: "That the Executive Committee be instructed to add to their number such members or other persons as they may deem desirable in order to consider what steps shall be taken to celebrate the Jubilee of the Association in 1904, having in view among other aims the formation of a special 'Jubilee Pension' for aged members. A full report of the proposals of the Jubilee Committee shall be laid before a special general meeting called for that object." The annual dinner of the association will be held on May 3, at which the Hon. Oliver Borthwick is expected to preside. These dinners (we Americans would call them banquets) are notable affairs, and are looked forward to with great interest by the members.

INDUSTRIAL SCHOOLS AND THE DECREASE OF CRIME.

They say the greater the number of our industrial and trade schools the less is the need for reformatories, which too often serve not so much as corrective agencies as schools in iniquity. One writer points out that the Hebrews from ancient times have required of their boys that, upon reaching the age of twelve, they should learn some trade, for the recorded reason that "they might otherwise learn to steal." This is advanced as one reason for the small number of Jewish criminals to be found in our prisons to-day. However true or untrue this may be, it is most desirable both in city and in country life that opportunity should be afforded the young to develop their faculties along every line, and schools in which agriculture, carpentry, and other healthful pursuits are taught can serve only to make good citizens of those who are instructed therein, and any movement by which the good influences of the industrial-education scheme can be extended should meet with the unqualified endorsement of all who have the welfare of young America at heart. Certainly any scheme which diminishes the prison census and renders the reformatory obsolete should be welcomed, and if funds are scarce at present for these purposes, it is quite obvious that the reduction of the number of criminals and unregenerate youth which these schools would bring about would carry with it a reduction in the amount of moneys needed for their maintenance. It is better to spend one dollar for the cultivation of good citizenship than one hundred for the discouragement of the bad, and when the State does its full duty in the direction of schools it is not likely to find its reformatory and punitive appropriations so necessarily large. Meantime the private citizen of this country is doing his share by giving money to found such schools.—*Harper's Weekly*.



BY FRANK HOLME.

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The purpose of this department is to provide a progressive series of lessons in illustrative drawing, and in connection therewith to aid the student by criticism of examples submitted both in these columns and by correspondence. In order to simplify the course of instruction and at the same time minimize the work of individual criticism, each lesson will be confined to the explanation of a single principle, and criticisms will be confined to the principle explained in that lesson. Students are requested not to send more than five sketches for criticism, enclosing return postage. Address all letters to F. HOLME, care The Inland Printer, Chicago, Illinois.

NO. VI.—PERSPECTIVE — Continued.

THE principles of perspective, previously explained, are more important than may seem at first glance. All the problems in perspective, and the rules for their solution, rest on these few simple principles, and consequently it is well worth your while to master them thoroughly. They will enable you to "prove up" your drawings, and to detect and correct faulty construction; to reason out the construction of single objects, and to place the various objects in your pictures so that they will be in proper relation to each other.

The cube, simple as it is, is worthy of most careful study, not only as a visible object to be seen and represented, but as a something to be *imagined*, and to be used in this way to aid the mind in comprehending more complicated forms. Height, width and thickness—these are what the cube expresses and suggests, and by the mind's ability to grasp these three ideas you are able to express them in your work.

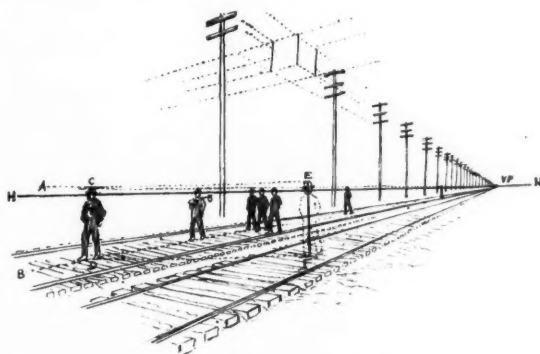
You judge the supposed distance from your eye of each surface you represent by imagining it as being on a plane located at a certain distance behind your perspective plane, and parallel with it. Your perspective plane, as already stated, is the surface of your picture, and it is supposed to represent the point directly in front of your eye, at which the rays of light, passing between the objects you see and your eye, are supposed to be cut off, just as they would be by the surface of a pane of glass. This plane is, of course, supposed to be vertical, and if you can imagine other planes parallel with this one, but at varying distances behind it, corresponding with the distance between the perspective plane and the objects supposed to be seen through it, you will see, in your mind's eye, a row of imaginary flat surfaces, set on edge like a row of cards.

These would suggest, practically, the "thickness" of your picture, although this seems a clumsy word to use—"depth" would probably sound better, as one is supposed to look *into* a picture. When once this idea is grasped—and it ought to be simple enough to comprehend, being merely the fixing of the distance from you of every part of each object you represent—you have mastered the most important of the elements of form, namely, *projection*, or thickness. This is the real object to be attained in the science of perspective—to show the distance from the artist of the objects he represents. When this is fixed the expression of height or width is merely a matter of vertical or lateral projection from a certain point on one of these vertical planes. The simple principle of receding parallel lines vanishing to a certain point will give you the foundation on which to project these vertical or horizontal lines to express height or width.

In other words, you can imagine anything you look at as split up into imaginary cubes, and on these you can locate imaginary points from which to project imaginary lines. You may think that this would require a good deal of imagi-

nation, but in reality it is not so very different from the problems we used to figure on in school. "If John has eight pumpkins, worth 40 cents apiece, and Mary has two dozen chickens, worth \$3 a dozen, how many, etc." We did not have to have the pumpkins and chickens in front of us in order to figure it out; we simply imagined them, and thought it nothing very mysterious at that.

Imagine yourself looking down a railroad track, as shown in the accompanying sketch. The point to which the lines of the telegraph poles, rails, cross-ties, etc., appear to draw together in the distance is the vanishing point for that set of parallel lines. You imagine the tops of the telegraph poles to be on a straight line because you can see them apparently growing shorter as they are farther from you—in other words, as they are located on planes more widely separated from your perspective plane. You do not see this line, but you *imagine* it, and if you will *project* a line from the vanishing point to the top of a telegraph pole and beyond, this projected line will mark the location of your imaginary line. Now, there is nothing to prevent you from imagining other lines from this vanishing point, and constructing on them imaginary cubes,



which may be proved up just as accurately as any cubes that might really be actual and visible.

The cross-bars of the telegraph poles and the cross-ties under the railroad track, being at right angles to the parallel lines vanishing to the end of the track, would vanish to another point to the left and outside the picture, and lines projected from this vanishing point would intersect lines projected from the other vanishing point, and their points of intersection would give the location of the points from which vertical lines might be drawn to mark the edges of your imaginary cubes. Notice the cube constructed in the air between the telegraph poles, for instance. It means nothing, of course, except to illustrate how easily this can be done.

But notice the men walking on the track. You are supposed to be the same height as an ordinary man, so the men's eyes are all on your horizon line *H H*. The men appear to grow smaller as they recede from you, just as the rails and telegraph poles. The imaginary lines *A* and *B*, projected to the vanishing point, would touch their heads and feet, because they are walking in a straight line. It is easy, though, to fix the correct height of a figure in any part of your picture by merely transferring the height of another figure located at the same distance from your eye, by means of horizontal lines projected from the top and bottom of the figure, as shown by the two figures *C D* and *E F*. Both these figures, being the same distance from your eye, are on the same plane, that is, equidistant from your perspective plane, and as they are both the same height the lines of the top and bottom are bound to be horizontal, because they are parallel with the top and bottom of your perspective plane. This will give you a suggestion of the advantage of learning to imagine other planes parallel with your perspective plane, as explained above. In this way, by projecting lines to the vanishing point, from the head and feet

of any figure, and finding the height of imaginary figures at various distances from your eye by erecting vertical lines between these two projected lines, you can fill your pictures with figures, and have them all in correct perspective.

Similarly you can draw figures on different levels by first finding the height of a man standing at your level, and then projecting a vertical line as much longer in proportion as the higher figure would be above him. For instance, in the diagram of the steps, the line *A S* represents the height of a man standing on the lower step. You want to find the height of a

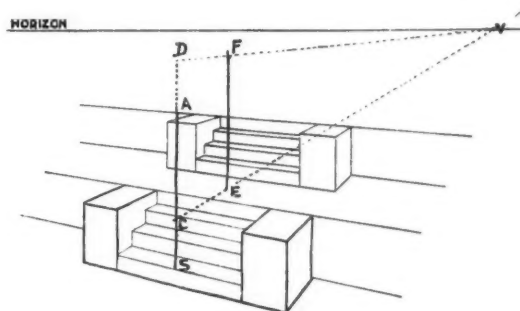
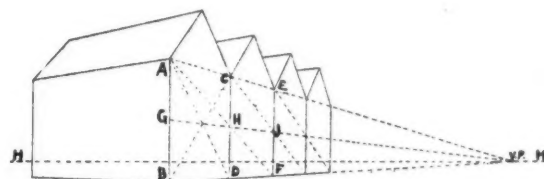


figure standing three steps higher and farther from you, so first locate the feet of the figure, *E*, then project a line from the vanishing point to *E* and on until it intersects the line *A S* at the point *C*. The line *C S* shows you how much higher the other figure would be, and so by adding the length of the line *C S* to the line *A S* you have at *D* the height of the head of the higher figure, and by projecting a line from *D* to the vanishing point you have the line which a vertical line erected on the point *E* would intersect, giving *F E* as the height of the figure desired. In this diagram the figures are supposed to be on the same line from the vanishing point. To locate them in different places, apply the principle explained above of drawing horizontal lines to get the height at different points.

When you have a line of objects at an equal distance apart, but which seem to get smaller as they recede from you, such as houses, posts, telegraph poles, railroad cars, etc., you can prove up the apparent change in this distance in the manner shown in the diagram of the houses, by imagining them as sides of a rectangular space. The rectangular end of the first house appears in perspective as *A B C D*. In this space you have the height and width located, and by drawing from opposite corners, the cross lines *A D* and *B C*, you find at their point

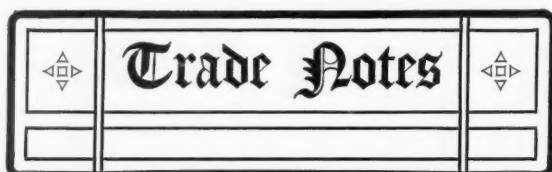


of intersection the PERSPECTIVE CENTER of this space, and a vertical line projected through this would give you the location of the comb of the roof. The perspective center of an ellipse formed by a circle seen in perspective may be found in the same way by projecting lines from the vanishing point to the top and bottom of the ellipse, if the circle is upright like an arch or a wagon wheel, or to the sides if it is horizontal like a plate or the top of a well, and then connecting these by vertical or horizontal lines, as the case may be, thus enclosing it in a square seen in perspective, from the corners of which cross lines may be drawn, as explained above. To reproduce the rectangular space in perspective in proper proportion, continue the lines of the top and bottom to the vanishing point, and draw a line from the perspective center to the vanishing

point. Then project a line from a corner of this space to where the line marking the opposite side of the space would be crossed by the line drawn from the perspective center to the vanishing point, and carry it on until it strikes the line drawn from the bottom to the vanishing point. Their point of intersection will give the point from which you may erect a vertical line E F, which will mark the side of the adjoining space. By drawing a line through the point J you can easily find the width of the next space, and so on until they are lost in the distance.

For exercises for this lesson make pictures introducing the principles explained, such as rows of houses, people coming down a flight of stairs, etc.

(To be continued.)



M. LEE STARK has been appointed manager for the advertising interests of the Montreal *Star* in the United States.

ON May 1 the Dexter Folder Company will move its New York office to rooms 508 and 509 the Dun building, 290 Broadway.

HENRY R. BOSS, Chicago, has issued a book on "The Boss Family and the Name Boss." Only a limited edition (165 copies) has been printed.

THE R. E. Pollock Printing Ink Company announces that it is "open for business" at its new factory, 30 to 36 Lansing street, Buffalo, New York.

THE Lux Engraving Company, Boston, has gone out of business, having been absorbed by the Burbank Engraving Company, of the same city.

THE Reed Engraving Company, Grand Rapids, Michigan, is now under the management of Adam F. Foster, who has purchased an interest in the business.

KARL KRAUSE, royal counselor of commerce, and founder and senior member of the firm of Karl Krause, died on March 3 at Leipsic-Crottersdorf, Germany.

THE copartnership existing under the firm name of Sears & White, stationers and printers, New York, was dissolved March 1, Robert B. Sears retiring. W. W. White will continue the business in his own name.

CHICAGO has a new printing-ink firm, Loyd & Campbell, 377 Dearborn street. The firm is composed of Alexander T. Loyd and Samuel A. Campbell, the latter having formerly been in charge of the ink department of R. R. Donnelley & Sons Company.

THE lecture, "The Power of Illustration," recently delivered by Oscar E. Binner before the Sphinx Club, New York, is to be presented in Chicago in a short time. It is illustrated by many lantern slides of familiar advertisements and is said to be a most interesting discourse.

JOHN MARKLE, president of the Sprague Electric Company, and Lieut. Frank J. Sprague, technical director of the same company, were included in the "captains of industry" who gave the magnificent luncheon in honor of Prince Henry at Sherry's, New York, on February 26.

ARTHUR WILSON, the traveling representative of the Duplex Printing Press Company, of Battle Creek, Michigan, who looks after the erection of machines, has just left for Manila, Philippine Islands, where he goes to attend to the installing of two presses. Mr. Wilson intends to visit a number of other cities, and will make the entire tour of the world on this trip. The

Duplex presses are being used in many foreign countries as well as in the United States.

EDWARD H. SHARTLE, for the past five years city editor of the Meadville (Pa.) *Evening Republican*, has resigned that position and purchased a half interest in A. D. Ackert's printing plant in Meadville. The firm is now Shartle & Ackert. Both gentlemen are students of THE INLAND PRINTER.

A. J. DANIELS, for fifteen years engaged in the job-printing business in Chicago, and well known to the craft generally, has sold his establishment at 53 Dearborn street to William F. Simon, and has removed to Detroit, Michigan. Mr. Daniels' many friends in Chicago wish him all success in the new field.

W. L. SMITH has resigned the management of the Sun Job Printing-office, Baltimore, Maryland, and accepted a position as superintendent of the A. H. Pugh Printing Company, Cincinnati, Ohio. Mr. Smith was presented with a solid gold Masonic ring by the employees of the *Sun* office on his leaving Baltimore.

THE Japan Paper Company, New York, has deemed it advisable to combine its warehouse and office so as to make more prompt shipments, and has abandoned its offices at 225 Fourth avenue, and is now to be found at 36 East Twenty-first street. The demand for fine special papers seems to be increasing.

THE Queen City Printing Ink Company, Cincinnati, reports that it has entirely recovered from its recent fire, being fortunate in having machinery and plant so distributed as to be able to make in two or more locations each and every ink and ingredient, so that nothing but a very disastrous fire could affect it to any great extent.

AN invitation was extended to the trade by the F. Wesel Manufacturing Company, on March 5, to inspect the new electrotyping plant of Street & Smith, 407 Broome street, New York, and a number of interested people took advantage of it. The plant is a model one, all machines being operated by connected electric motors.

MARK W. HARDIN, of Jeffersontown, Kentucky, in renewing his subscription to THE INLAND PRINTER, says that he has been working at the business for fifty-nine years, and in all that time has not lost three years' time. He is now taking a few weeks' rest, but is going to work shortly, as he can not possibly keep out of a printing-office.

THE Bruce Type Foundry, New York, announces that on account of the increasing demand for its productions in the West, it has arranged to carry a complete stock at the Crescent Type Foundry, 346 Dearborn street, Chicago. All of the productions of the Eastern foundry can be now found at the Western branch. Mr. C. P. Soule is the manager.

THE Publishers' Press Room Company, Denver, Colorado, has removed to 1742 Stout street, heretofore occupied by the Smith-Brooks Printing Company. Myron Jordan, for twelve years publisher of the Moline (Ill.) *Daily Journal*, and latterly identified with the *Daily Star-Journal*, Pueblo, Colorado, has purchased a one-third interest in the business.

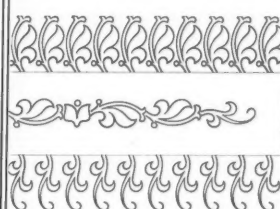
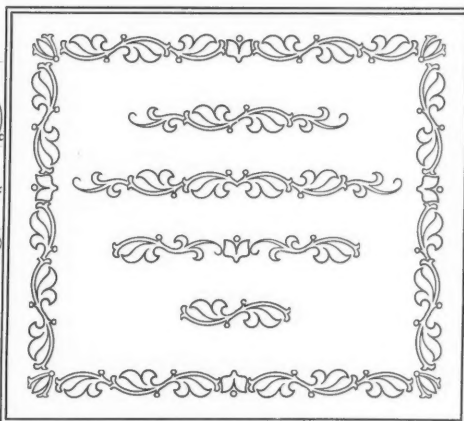
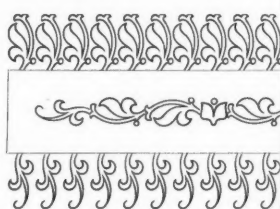
A. B. NEWTON, formerly of New York city, has been placed in charge of the Chicago branch of the Frederick H. Levey Company, manufacturers of printing-inks and varnishes. The office remains at its old location, 303 Dearborn street. George E. Crane, the former representative of the company, has returned to the roller business, and is now connected with the Chicago Roller Company.

LORING COES, the senior member of the firm of Loring Coes & Co., incorporated, makers of machine knives, Worcester, Massachusetts, will celebrate his ninetieth birthday on April 22. While Mr. Coes does not devote very much of his time to the active affairs of the company, he still takes a lively interest in it. He is fond of sport, and has not missed an annual trip to the Maine woods for many years.

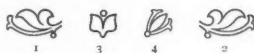
Specimens of Old English Borders

newly made by the

American Type Founders Company



Twelve Point Old English Border Number 1



FONT, COMPLETE WITH CENTER
PIECES AND FINALS, \$2.00

**American Type Founders
Company, Maker**

Twelve Point Old English Border Number 2



35 INCHES, TWO CHARACTERS, \$1.50

**Leader of Fashions in
Types and Borders**

MANY of these Old English Borders are revived from famous Oxford (English) foundry faces, but their shapes being modified in re-cutting to meet twentieth century printing use, they have become virtually original designs and will be patented here and registered abroad for protection.

6 POINT OLD ENGLISH BORDER NO. 3. 54 INCHES \$1.50

Showing the Old English Borders

Classic ornamental designs in effective shapes and weights now adapted for the requirements of the 20th century printer

6 POINT OLD ENGLISH BORDER NO. 11. 54 IN. \$1.50

Made only by the American Type Founders Company

SHOWING 10 POINT OLD ENGLISH BORDER NO. 9 IN DOUBLE LINES

THESE Old English Borders are newly cut and cast on point bodies and point sets, in the useful sizes, by the latest improved methods of the American Type Founders Company. They are kept in stock and for sale at all of the Company's salesrooms covering the continent and also by its special dealers in many places. Order from nearest

6 POINT OLD ENGLISH BORDER NO. 7. 54 INCHES \$1.50

18 POINT OLD ENGLISH BORDER NO. 10. 80 INCHES \$1.50

12 POINT OLD ENGLISH BORDER NO. 8. 36 INCHES \$1.50

Attractive Designs in Old English Borders

Many of the Old English Borders shown here are revived from famous old Oxford (English) foundry faces, but their shapes and widths are modified in re-cutting to meet XXth century printing, and they are now virtually original designs, and will be registered abroad and patented here for protection. They are all newly cut and cast in this Company's modern fashion, on point bodies in the most useful sizes, permitting of quick and accurate justification. Old English Borders are in stock and for sale at all salesrooms of

American Type Founders
Company, United States

10 POINT OLD ENGLISH BORDER NO. 12. 40 INCHES \$1.50

14 POINT OLD ENGLISH BORDER NO. 13. 36 INCHES \$1.50

24 POINT OLD ENGLISH BORDER NO. 14. 30 INCHES \$2.00

One feature of the Old English Borders which will commend them to printers generally is the fact that the most artistic results may be obtained without any special ability on the part of the compositor, thereby improving their work without added cost

8 POINT NO. 15. 54 INCHES \$1.50

ATTRACTIVE
OLD ENGLISH
BORDERS
AMERICAN TYPE
FOUNDERS COMPANY

8 PT. NO. 16. 54 IN. \$1.50

10 POINT NO. 17. 40 INCHES \$1.50

6 POINT NO. 18. 54 INCHES \$1.50

In selecting material for his composing room the printer should do so with an ever watchful eye to procure that which may be used to advantage on the greatest variety of work. The Old English Borders cover a wider sphere of usefulness than anything yet devised in this line of printers' requisites, being alike useful for fine book work, as well as all kinds of job printing

14 POINT OLD ENGLISH BORDER NO. 19. 36 INCHES \$1.50

12 POINT OLD ENGLISH BORDER NO. 20. 36 INCHES \$1.50

Original and Attractive
Types and Borders for
the Progressive Printer

Made by Am
Founders Co
Seventeen House

Series of Engravers
Old English Open

18 Point 6 A 16 a \$1.00

Dainty Cards

14 Point 8 A 24 a \$0.75

Tastes Indicated

12 Point 9 A 27 a \$0.50

Excellent Products

10 Point 10 A 30 a \$0.25

Making \$2.34 Surely

8 Point 12 A 36 a \$2.00

Rewards Correct Judgment



American Type Founders Company
Originator of Type Styles

presents an Easter Offering of an outline letter companion
to one of its recent successes

Engravers Old English Open
Letter Series

This design will enable the printer to obtain the softer
color effects so often desirable in artistic
typography, with one of the most
popular type fashions

artistic and Serviceable for Many
Classes of Work

Mrs. John Lawrence Derby

557 Ashburton Street
Brookton



COPYRIGHT, 1901, BY N. BROCK

Photo by Brock, Asheville, N. C.

A MEMBER OF THE FEUD.

BARTLETT OLD STYLE

8A-15a

20 Point

\$3.60

POET'S FAME

The splendor of the poetic fame of Milton has obscured, in some measure, the extent of his mind, and the variety of his attainment and energies. By many persons he

24A-50a

6 Point

\$1.90

HISTORICAL RECORDS OF GREAT MEN IN THE PHILIPINES

¶ The splendor of the poetic fame of Milton has obscured, in some measure, the extent of his mind, and the variety of his attainments and his energies. By many persons he seems to be considered only as a poet, whereas he was a man of deep thought, a profound scholar, imbued thoroughly with ancient and modern learning, and able to master and impregnate with his own intellectual power his great acquisitions. He had no dread of accumulating knowledge, lest it should oppress and smother his genius. On the contrary he was conscious of the power within him, which could quicken knowledge, give freshness to old truths, unite by living ties and mysterious affinities remote discoveries, harmonize discordant thoughts, and rear fabrics of glory and beauty from the rude materials which other minds had collected. Milton had that universality which distinguishes the most eminent order of intellect. Accustomed from

15A-30a

10 Point

\$1.95

CONNECTION OF POETRY WITH BRAINS

¶ The splendor of the poetic fame of Milton has obscured, in some measure, the extent of his mind and the variety of his attainments and his energies. By many persons he seems to be considered only as a poet, whereas he was a man of deep thought, a profound scholar, imbued thoroughly with the ancient and modern learning, and able to master and impregnate with his own intellectual power

9A-18a

18 Point

\$2.95

GOOD SCHOLAR

The splendor of the poetic fame of Milton has obscured, in some measure, the extent of his mind, and the variety of his attainment and energies. By many persons he seems to be considered only as a poet, whereas

10A-20a

14 Point

\$2.70

USEFULNESS OF BARTLETT

¶ The splendor of the poetic fame of Milton has obscured, in some measure, the extent of his mind and the variety of his attainments and his energies. By many persons

20A-40a

8 Point

\$2.00

ON THE WRITINGS AND GENIUS OF MILTON

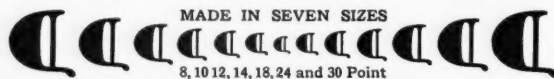
¶ The splendor of the poetic fame of Milton has obscured, in some measure, the extent of his mind, and the variety of his attainments and energies. By many persons he seems to be considered only as a poet, whereas he was a man of deep thought, a profound scholar, imbued thoroughly with ancient and modern learning, and able to master and impregnate with his own intellectual power his great acquisitions. He had no dread of accumulating knowledge, lest it should oppress and smother his genius. On the contrary he was conscious of the power within him, which could start

\$1.00

PER FONT

BRUCE PARAGRAPH MARKS

MADE IN SEVEN SIZES



8, 10 12, 14, 18, 24 and 30 Point

\$1.00

PER FONT

BRUCE TYPE FOUNDRY, NEW YORK

BARTLETT OLD STYLE

3A-4a

72 Point

\$12.50

GOOD IDEA!
Bruce Quality

12A-25a

12 Point

\$2.15

PIANO RECITATION

How far, O Cataline,
wilt thou abuse our
patience? How long shall
thy frantic rage baffle the
efforts of justice? To what
height meanest thou to
carry thy daring insolence
Art thou nothing daunted
by the nocturnal watch
posted to secure the Pal-
atium? Nothing by the
city guards? nothing by
the consternation of the
people? nothing by the

6A-12a

24 Point

\$3.95

MARY HAD A FIT
On the Sidewalk 1234

5A-10a

30 Point

\$5.00

DESIGNS BEING
Constantly Created

4A-8a

36 Point

\$5.75

PRINTERIES
Need Bartlett 5

3A-5a

48 Point

\$7.50

MODERN FIGURE
Very Essential \$1258

3A-4a

60 Point

\$10.50

MUTTON & CO.
Dealers in Meats

Four New Sizes



No. 3006. 75 CTS.

6 Point 14 Point
30 Point 48 Point

Standard Line

Nickel-Alloy

Charter Oak Series

6 POINT 15 A 25 a \$2.00
BOLD TYPE DISPLAY USED JUDICIOUSLY CREATES
Positive Results Especially Where Harmony in Design is 57

8 POINT 12 A 20 a \$2.25
BOLD TYPE DISPLAY USED JUDICIOUSLY
Creates Positive Results Especially Where 1234

10 POINT 10 A 18 a \$2.50
Bold Type Display Used Judiciously 3

12 POINT 9 A 16 a \$2.80
Bold Type Display Used Judiciou

14 POINT 7 A 12 a \$3.00
Bold Type Display Used Judi

18 POINT 6 A 9 a \$3.20
Bold Type Display 19

24 POINT 5 A 7 a \$4.00
Bold Type Displa

30 POINT 4 A 6 a \$5.30
Bold Type Dis

36 POINT 3 A 5 a \$6.40
Bold Types

48 POINT 3 A 5 a \$10.00
Bold 54

STANDARD LINE TYPES

Manufactured by the

Keystone Type Foundry

Inventors of the Celebrated Nickel-Alloy Metal

Cor. Eighth and Sansom Streets, Philadelphia, Pa.



96-A \$1.00



296-A \$1.40



247-A \$1.50



296-A \$1.50



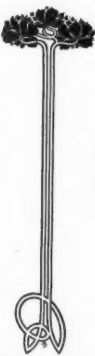
97-A \$1.00



262-A \$1.00



261-A 70c.



293-A 85c.



297-A \$1.75



256-A 90c.



307-A 90c.



263-A \$1.00



276-A \$1.90



214-A 75c.



120-A 65c.



217-A 70c.



274-A 60c.



215-A 75c.



295-A 55c.



309-A 65c.



273-A \$1.25



318-A 75c.



257-A 75c.

315-A \$1.35

223A 65c.



95-A 85c.



310-A 65c.



239-A 65c.



141-A 75c.



221-A 75c.



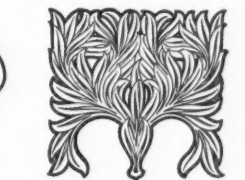
258-A 65c.



311-A 70c.



253-A 75c.



98-A 80c.



251-A \$1.25



93-A 40c.

ORDER BY NUMBER
CUTS ALWAYS IN STOCK
SOME ARTISTIC AND WELL DESIGNED STOCK CUTS, THE FIRST OF A SERIES ISSUED BY THE
NATIONAL STOCK CUT CO
615 WALNUT ST. PHILADELPHIA, PA.



304-A 75c



210-A 70c.



313-A 50c.



314-A 50c.



121-A 65c.



283-A 65c.



SEND FOR COPY
OF OUR BOOKLET
CONTAINING
COMPLETE LIST

209-A MORTISED \$1.25

245-A 1.10 280-A 20c.



301-A 90c.

281-A 15c.

246-A \$1.25

206-A MORTISED \$1.30

ALL CUTS ON
THIS PAGE
1/2
ACTUAL SIZE

CUTS ALTERED
AND REDUCED
TO ANY
DESIRED SIZE



BY F. F. HELMER.

This department considers matter which is used for advertising the printer's business. It is assumed that specimens sent in are submitted for such comment as will show defects or pass along a good point to other printers. It is desirable for the possible reproduction of good things to have black-and-white proofs wherever practicable. Address matter to F. F. Helmer, Lockport, New York.

CRITICISM OF COPY.—As it is undoubtedly of greater advantage to have advice before an action than after it, this department will, for a time at least, review printers' advertisements submitted in copy, giving suggestions by mail within reasonable time, so that matter may be revised and issued in more effective form. The terms of this service will be simply those in operation under THE INLAND PRINTER'S "Bureau of Information," matter to be addressed to F. F. Helmer, Lockport, New York, accompanied in each case by a fee of \$1. Printers will kindly consider the editor's time, and in case they desire the consideration of several small pieces of copy or assistance upon more extended work, should multiply the fee according to their requests.

A REPRINT of matter on the "Value of Printing," from *Current Advertising*, is presented by Corday & Gross, Cleveland,



TITLE AND FIRST PAGE OF CIRCULAR.

Outside rules and ornament and the initial in red; balance in black.

in a handsome 6 by 9 booklet of fine antique stock. It is so clean and easy to read that no one would discard it.

THERE are several good points in a little folder from the George A. Miller Company, Des Moines. One is the outside title (in black on green), "The Complexion of Our Competitors"; another is the back-page statement, "The small order is appreciated and will receive our personal attention"; a third is two lines under the cut of a big man in a little donkey cart, "printed in white ink by white people to do business with." "Our 'Horseless Carriage,'" the folder announces, "ran off with the two largest orders ever placed in Des Moines," etc.

THE cut above mentioned (and it is an old and famous one) is used by F. L. Andrews & Co., Pinckney, Michigan, on an envelope, enclosing blotters. "Here we are again—You probably know us by the rig we drive," is not an assurance of the

best taste in typographical art, for neither the "rig" nor the drawing of it is up to date or really decorative, while its humor is a trifle worn. The blotters have each a small section of a paper of pins pasted to them, and the heading, "Accept a Few Points." Upon this five points about their business are well stated.

A HANDSOME booklet, about 4 by 9, exploits "A Modern Print Shop," or, more specifically, the establishment of The William Koehl Company, Jamestown, New York, giving fine



THREE PAGES FROM BOOKLET.

half-tone illustrations of the place, the people and the departments, alternating with type pages, of which a group of three is reproduced. As a specimen of high-class work and dignified statement of facilities, it is decidedly strong.

A CLEVER advertisement that is confessedly "lifted" from idea and wording of a mid-February achievement of The Inland Type Foundry, is made of two pieces of cover-paper, tied together by a bow of yellow silk, the outer black leaf having a heart-shaped perforation that shows the red underneath.

To Saint Valentine you're looking,
You're looking,
For a letter—that's a valentine;
To the Printing Press you're looking,
You're looking,
For a letter—is it genuine?

A white leaf pasted within, has in imitation typewriting:

DEAR SIR:
February 14, 1902.
At The Printing Press, in Seneca street, opposite the Court House, Horace Carr makes typewritten letters that are like genuine.
Sincerely your friend,
Saint Valentine. (script.)

THE Bagley-Tully Printing Company, Denver, has a blotter design that would stand well, as intended, all the year round,

for it is simple and strong, the name in a center panel, and address and telephone number in corners of an outer panel.

THREE blotters by Will H. Older, Hinsdale, New York, deserve notice for their unpretentious but excellent arrange-

Did You Forget
or Were You Too Busy?

¶ You did not send me that order for Printing this last month. You had better do it now.
¶ There is no better time to get a fresh supply of stationery than just before the new year. If you order it now it will be ready for you.
¶ I have a good stock for you to select from; or, if you want something "extra special," I can get it for you within forty-eight hours.
¶ I am always pleased to send samples.

Will H. Older
Printer Hinsdale, N. Y.

A BLOTTER.

Ink, dark red and two shades of green; yellow stock.

ment and wording. "There's a Big Difference" is one, illustrated by the unequal figures of two men, and the other, "Did You Forget," is produced to give merely the words:

THIS IS ONE OF THE BEST BLOTTERS

You ever laid over your signature. It is intended to soak up superfluous ink — and does so perfectly. It is made to last; to stand by you until the first of next month — when you'll get another.

It will probably work better if used on orders for my Printing than on anything else. Try it.

A BILL-HEAD on rough, brown cover-stock is certainly unusual, but in using this one the Daken Printing Company, Kalamazoo, Michigan, found "it attracted a great deal of attention

THE DAKEN PRINTING CO.
PROGRESSIVE PRINTERS.
114 EAST MAIN STREET—TELEPHONE 505. KALAMAZOO, MICHIGAN.

SOLD TO _____ DATE _____

BILL-HEAD.

Stock, brown; ink, bronze-blue and white.

and brought forth a great deal of favorable comment." Waiving the point of strict practicability in common use, this illustrates how stationery can be used as a positive form of

OUR GALLERY OF GREAT MEN, OF WHICH, THIS IS NUMBER TWO.

ADMIRAL DEWEY

This gentleman came into special prominence a few years ago by reducing the Spanish fleet to a few acres of scrap iron, and showed the fighting qualities of New England stock—speaking of stock, we carry the best grades of Bonds and Linens, and "print everything printable."

THE DAKEN PRINTING CO.
TELEPHONE 505 114 EAST MAIN STREET.

A BLOTTER.

Colors, red and green.

advertising. Striking effects need not be impractical. Two blotters of the Daken Company are also reproduced because they are simple, taking and well worded.

A UNIQUE little bit of printed matter, in a brown cover, printed in dark brown, black and silver, announces it is "Just a Circular Telling About a New Firm," Weber & Bailey, Chicago, but as the back has a rectangular cut-out that frames the name, address and stamp for mailing, placed in the center of the last white leaf, and then is tied as well as bound by purple

floss, it is not just an ordinary circular. The inner title, "We are Open for Business. Are You?" suggests the style of the matter addressed "To those who want clean, readable printing, that looks right and is right."

"A PRINTER'S PRIMER" has been issued by Fred W. Haigh, Toledo, Ohio, which ought to educate the backward business man in the rudiments of the craft. It is plain and self-proclaiming, each page having an explanatory illustration which alone would carry the point. If you ask Mr. Haigh for a copy send him quite a bunch of stamps, for it is bound in linen-backed paper and will last.

As an example of the big cut and sharp point kind of advertising, let me commend that of The Enterprise Press, St. Ignace, Michigan. The only fault I can find is that the title might have been a little more striking and obviously related to the cut. The cut is one to force attention, and the text holds it. Mr. Jones, the proprietor, considers blotters "the best canvassers." He also uses a reminder on the cards backing

FEBRUARY

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

The ENTERPRISE PRESS
ED. JONES, Proprietor
Michigan Telephone 99
St. Ignace, Mich

A Model Print Shop

An elephant is a pretty big animal, but he can pick up a pin with his trunk as easily as a child can pick up a needle.
It is all a matter of concentration.
This office can handle every kind of a printing order, from that of a small card to a large catalogue.
Every order has careful and intelligent attention.
We would like your business order—your next business card, or letterhead.
We receive an order with the idea that it may lead to continued work from you.
We are willing to devote ourselves to picking up business for you, in the hope that some day you will ask us to pick up printers.
Is there anything in the printing way today?
If so, tell us your wants, and we will cheerfully furnish samples and prices.

A BLOTTER.

In two printings—wine red and black.

letter-head pads, requesting to drop a postal, call or telephone, when "Just Out." Being located "in the heart of the summer-resort region and doing considerable hotel work," a "call sheet" is supplied, having spaces for memoranda as to the would-be early risers of the hotel, the bottom of the sheet bearing the Press's advertisement.

STYLISH AND ATTRACTIVE

PRINTING costs no more than the other kind, it is much rapid to accomplish its method, and shows that the user is progressive and modern in his business methods. To obtain this sort of printing you find it necessary to patronize a printer that has enough pride in his business to keep himself up-to-date in method and material. We want you to give us a trial, and when the goods are delivered you'll find them right in every particular—try it.

THE DAKEN PRINTING CO.
114 EAST MAIN STREET, TELEPHONE 505, KALAMAZOO, MICHIGAN.

A BLOTTER.

In red and black ink.

A STYLE of advertisement expression which has a modest tone and uses uncopied terms, is certainly an advantage in this day of common superlatives. Hal Marchbanks is working toward such a style, and I, for one, always take pleasure in reading his matter. This is from a blotter:

"Not What I have, but What I do is my Kingdom."

Down at the Shop we are Doing the very best printing, and are willing to be judged by it. We undertake nothing we do not faithfully perform. We do work as it should be done.

The workmen are Biggers, Roorbach, "Little Rook" and
HAL MARCHBANKS,
Printer, at the sign on Knox street, Ennis, Texas.

ILLUSTRATED private mailing cards have been received from Myers' Printing House, New Orleans, with the Myers' imprint on them. Whether or not these attractive cards are furnished free to customers, or even more generally for the sake of publicity, it seems that here is an opportunity. Half-tones of local scenes, or quaint and appropriate designs in colors, would certainly be accepted and collected by lovers of the artistic and

interesting, especially by followers of the card-collecting fad. If you desire extended publicity, think of this.

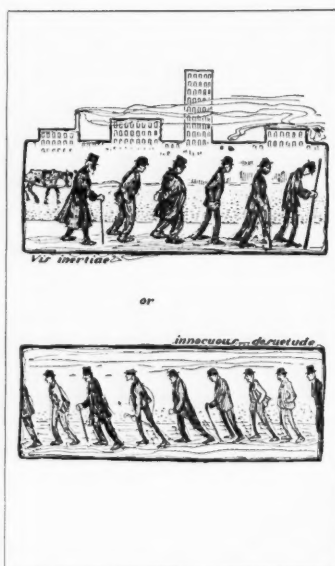
A **BLOTTER** with a 9-inch metal ruler, doubled, and so fastened to the upper edge, provides "A Handy Measure" for the desk, as provided by the *Star-Courier* Job Rooms, Kewanee, Illinois. The device is patented.

In an envelope announcing "Historical Facts, February, 1902," the York Printing & Engraving Company, Scranton, Pennsylvania, sent a calendar with a little hatchet affixed, and matter devoted to Washington and themselves. The ink being white and the stock black, our first President was made a black man, a slave, perhaps, to the unfortunate incident of the cherry tree. The references to printing, however, were not marred by any such misdirection of thought, nor were they prepared by a "hack."

WE reproduce another "Ad-tract" of the *American Lumberman*, Chicago, as it is full of good ideas for the printer.



AD-TRACT No. 10



HERE is something from a mail slip of W. P. Dunn Company, Chicago, printed tastefully in red and purple, on a roughed azure sheet:

Just as surely as you give quick and interested attention to the graceful and intelligent looking person who steps into your office, just so surely your printed matter will receive favorable attention if it is of the right stamp.

Another bit of forcible talk for a mail slip from the same source is headed, "In a Rut?" and says:

One class of business men "get up and hustle" for business promptly "on time." Their printing is out on time. They keep up to date in style and quality. They "agitate" for trade a little ahead, rather than behind time.

Another class jog along in the same old rut, get out something when their competitor shows them how; get the cheapest so as to "save money"; hope for the wave of prosperity to come their way, expecting to get on when it comes; but very likely they are a little too late.

By necessity and choice we elect to be in the first class. . . . If you are in this class we ought to do business together.

PLAIN mailing cards are printed by Frank E. Moynahan, Danvers, Massachusetts, for the use of himself and customers. These should be very acceptable to have in place of United States postal cards, if made for general use, and the imprint designed to be decorative. A telephone directory card, fur-

nished by Mr. Moynahan, while being a useful thing, could be made far more attractive than it is.

It is pleasant to see that a firm with so belligerent a name as the Thrash-Lick Printing Company can exert themselves in behalf of pacification:

Isn't It Pleasant

When you give your printer an order, to have him keep you waiting? Your mild, sweet disposition loses itself in aggravating irritation, and you feel like you want to fight—and well you should. There is no annoying wait if you let US do your Printing.

THRASH-LICK PRINTING COMPANY,
Fort Smith, Arkansas.

The same company have a little folder in a green, deckled cover, with a round hole in the center of the front, to show the title, "Customers' Money Saver," which is printed on the first white leaf. The style of the inside matter is rather unique:

We have received our new ——— press, and while our pressmen are putting it in operation we have a smoke on, and are enabled to tempora-



A PROSE POEM

The business man who has
Been attacked by the disease known
As vis inertiae or innocuous
Desuetude is not inclined to advertise

His wares. This disease
Is a somewhat common one, and it
Sometimes attacks the brain with
Serious and baneful results. It is

Caused by the anti-adver-
tising microbe. The symptoms of the
Disease are a lethargic
Condition of the mind and body, a



Disinclination to attend
Strictly to business, at times a sort
Of self-satisfied, comatose
State accompanying a belief that business

Is good enough and that it
Can run itself. Frequently, however,
The afflicted man is filled
With worry, resulting in occasional

Sleepless nights, then
Chronic insomnia and finally a mental.
Physical and business
Disintegration. There is a serum, a



AD-TRACT NO. 10—AN EIGHT-PAGE ADVERTISING

rily bury our innate modesty and tell you about our splendid facilities. We are so shy that we dislike to discuss anything pertaining to ourselves, and it is only on occasions like this that we bring ourselves to it. Even then we might hesitate but for the knowledge that the printing public is always glad to learn how it can best be served at the lowest cost. For years we have been looking forward to the joyous moment when we could say that we have the Best Equipped Printing-office in the State; now that time has arrived. We have named the new press "Customers' Money Saver," and it is in operation for your benefit at all hours—in fact, we are exceedingly anxious to print for you.

"THERE'S A DIFFERENCE IN EGGS" is the subject of a red covered booklet by the *Sentinel*, Rochester, Indiana, the point of which is that there is a difference in newspapers as well, but the strength with which this point is made is its weakness, for one in a secure position should not appear so anxious to oust another.

"A PENNY FOR YOUR THOUGHTS" is the title set by the F. H. McCulloch Printing Company, Austin, Minnesota, upon a folder with a new cent stuck to its black cover. A postal card is enclosed, and the request of the folder is that one should write what he is thinking of purchasing in the printing line. The three inner pages are given to matter illustrated by half-tones, entitled, "Contemplation-Action-Realization," to be found on page 543 in the January INLAND PRINTER. I believe fully in the use of stamped envelopes and postal cards where

you know the people of your list; one does not like to destroy such evident value, and the keeping of the thing haunts one till he has made use of it.

MATTER is better than style in recent work of The Rice Press, Flint, Michigan.

VEDDER A. PETERS, Albany, New York, announces on a blotter "A Beautiful Series." This one is attractive, and ought to keep people looking for the rest.

For sheer force, the kind that stuns, I believe the blotter lately produced by Huntley S. Turner, Ayer, Massachusetts, will make its mark. It is "New Art" in a violent degree.

A TASTEFUL little circular on "Printing that People Talk About," a handsome green blotter, a striking specimen of light colors on dark stock, and an excellent imitation typewritten letter, are recent efforts of Barel's & Matthews, Des Moines.

A BLOTTER headed, "Button, Button, Who's (sic) Got the Button?" makes its point in the fact that "Jones' Press" has

own belief in advertising. The colors, yellow, green and black, on gray stock, are well used in the nicely balanced designs, but in only one instance is the cut of any possible reference to the text.

THE West Company, Ltd., Regina, N. W. T., submits a blotter of one printing which has an appropriate though simple illustration for its heading—"The First Step"—a child attempting to walk. In business the first step toward success is to have neat printed matter; that is the argument.

"THE WAY PEOPLE SIZE YOU UP" is the subject of an appropriate February advertisement in the form of a blotter, the illustration being of a man who has received a "comic valentine," and the matter upon the influence of the style of one's printing. This is from Betz & Orr, East Liverpool, Ohio.

LEWIS W. DYER, Philadelphia, presents a blotter that is very confusing in its arrangement, not so much because type matter is run over the cuts as on account of there being no definite



"Rough on microbes," which
If injected in time and in doses of
Proper size will knock the
Microbe higher than Gilroy's kite.

The common, every-day
Name by which this serum is known
Is printer's ink. We
Have a large and fresh supply

Of it and are
Prepared successfully to treat
Either incipient or
Chronic cases of the disease.



This serum, printer's ink,
Also possesses miraculous tonic prop-
erties. Taken in either
Allopathic or homeopathic doses it

Will infuse new life into any
Business which may be run down and
Thoroughly debilitated through
Lack of proper care and attention.

Prescribed by the special-
ists who constitute our ad-writing and
Designing bureau, it will
Resuscitate the weak, develop and add



Strength to the strong,
Convert failure into success and make
Success even more suc-
cessful. These specialists diagnose

And give individual attention
To each individual case. Our rates are
The same to rich and poor. State
Your case and let our specialists prescribe.

AMERICAN LUMBERMAN
MANHATTAN BUILDING
CHICAGO, U. S. A.



LEAFLET BY THE AMERICAN LUMBERMAN, CHICAGO.

not the button but has everything else needed to do good job printing. I would say there is at least one thing lacking besides the button.

A HANDSOME calendar from Smith Bros. & Co., St. Louis, was received rather late, but it deserves mention for its excellent decorative design and display of colors. A rich, conventional design such as this is more attractive than a picture to some men.

A VERY practical advertisement is the little book of receipt blanks, perforated, and bound in a strong cover, which bears the name of the Wiegner Printery, Philadelphia. On each leaf is an embossed imprint, and the inside back cover has a little "talk."

A STRIKING but not unpleasant effect is produced by a triangle of white on a brilliant purple blotter, advertising Woodruff, Ravenna, Ohio. Within the triangle black and yellow inks are used with cut-outs for purple, the brief matter being displayed without any elaborate decoration.

THREE or four neat cards of varied display, bearing the name J. C. & W. E. Powers, New York, are all illustrated with the cut of a lighted candle and a bushel basket. As the light is not hid under the bushel I take this to be an assertion of their

heading or beginning. A man is likely to use it without ever taking the trouble to see what it is about, since there is nothing to compel attention except the name. Of course this latter fact gives it some value.

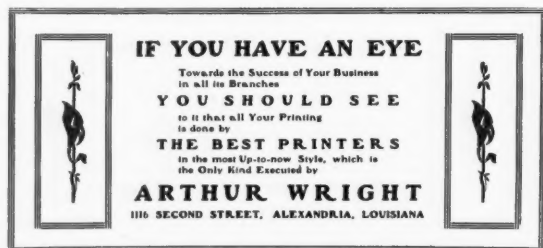
I CAN not say I like a certain pink and black blotter of E. W. Stutes, done for Winship & Ogden, Spokane, for the reason that the heavy gothic, inside of thick rules, masses so solidly that the sense has to be quarried out. Theoretically, the plan is well laid out; with some space to give the matter breath, it would speak out forcibly. The points are well made and nicely subordinated and balanced.

THE Record Printing Company, Bangor, Maine, is very conservative. The form of blotter issued by this office has not varied materially for at least two years, each month having the same heading, a calendar, a half-tone, and a few paragraphs called "Recordettes," in exactly the same relative positions. I should think this form would become ineffective through monotony, and that a new series would help business.

VERSES of Scripture, with sensational headings, make up the matter presented by J. W. Little & Co., Pawtucket, Rhode Island, on recent blotters, with a little advertising of the firm on the side. I am sure the firm will not "print for all," since

many people look upon violent wresting of Biblical quotations as sacrilege. The advertising will appeal to a limited number, who will view it as a religious work rather than a business effort.

ARTHUR WRIGHT, Alexandria, Louisiana, has frequently of late been found punning upon his own name in the text of his



A BLOTTER.

Ink, red and green; stock, yellow.

blotters. Added to this he has lapsed into verse. The simple display specimens are more attractive in appearance, but undoubtedly it may be well to tickle people's ears occasionally with such as this:

WRIGHT we know is written right,
When we see it written WRIGHT;
But when we see it written WRITE,
We know it is not written right;
For WRIGHT, to have it written right,
Must not be written right or write,
Nor yet should it be written rite,
But WRIGHT, for so 'tis written RIGHT.

The above reminds me that W. H. Wright, Jr., of Buffalo, last year had an advertisement announcing, even before the assassination, that he "would rather be Wright than be President."

It is noticeable in many recently submitted advertisements, especially in booklets and brochures, that a very reserved style of display is used. The typography of these, as seen in a number reproduced, is quite classic according to the consideration of distinct type faces in plentiful relief of white. The ornamentation is very restrained, the designs used being simple, but



A BLOTTER.

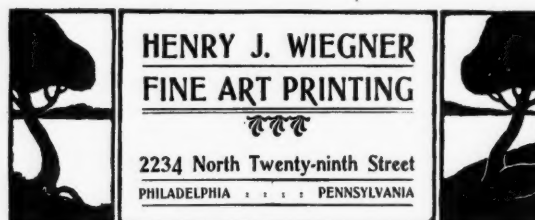
Rules, ornament and middle line in small panel in orange; balance in brown.

well worked out. This evidence of taste is sure to appeal to the men of business who buy printing in large quantities, and therefore give much attention to the quality of it. Business men have a habit of learning a good deal about what they are likely to purchase. An example at hand is the small blotter of F. H. Gerlock & Co., Scranton, Pennsylvania, and the matter upon it would indicate that the writer of the advertisement appreciates this point. Yet the firm, in printing a larger but less refined blotter, have endeavored to give dignity to themselves while using a cut of a man entering a pawnshop, making

their "talk" on "What is the Value?" Indeed, what is the value of an advertisement that is forced to adopt a crude "service" cut to a feeling for artistic work? It would have been better to put the cut on a blotter intended for back-street tradesmen, and the rest of the matter, without illustration, on a blotter for distribution in the office blocks.

In an envelope with a corner panel containing an ornament and the words, "What Others Say," I received a 6 by 9 circular on dark blue-gray stock, having within red rule panels a decorative figure of a man reading, and the title, "Opinion." The second leaf continued the title, adding, "Of the daily press as to Danville's most popular printer," then the third leaf (the middle of the circular) was headed, "Lincoln Payne, Job Printer and Bookbinder." The reprint of a press notice of some length followed, set in a clear, old-style roman, with an initial design in gold and red, all within a three-rule border of blue, leaving still a fair margin to the page. The harmony of color was very refined, bespeaking much taste; the press notice assured one as to facilities; so, then, I call this a good advertisement.

I FANCY that the design here reproduced will suggest the possibility of effective things for other printers to devise, and



DESIGN FOR ENVELOPE CORNER.

The rules under lines, the center ornaments, and the initials in two upper lines in red; balance in black.

perhaps draw for themselves, putting into practical use some of the instruction that THE INLAND PRINTER has been giving.

Two mailing cards used by the Thomson Printing Company, Philadelphia, are submitted by Mr. R. H. Dippy. One is a display of type matter in panelings of tint and rulework, which accomplishes a very agreeable result with all its six printings. The other makes a cabinet-sized half-tone photograph of a young lady its claim of attractiveness, subordinating to a very small type, in a light-colored ink, the argument of the card, which is well written but practically lost. The ability of the company seems far better demonstrated by the former.

THE Art Printery, San Francisco, makes an interesting folder from matter taken from an advertising magazine, the subject being the shaving of the printer's price and what is really cut off. The leaflet is worthy better stock than the yellow paper it was printed on, and the "border," arranged like a chandelier in the midst of the pages, did not increase its effectiveness. The "Good Luck" blotter was an attractive idea for the first of the year. We reproduce a cut from the envelope.



ENVELOPE CORNER CARD.

A CIRCULAR by C. Eugene Wells, Artistic Printer, Reading, Pennsylvania, is, to my mind, particularly lacking in artistic qualities. Its heading exhibits curved rules, while its one inner page uses a fine old-style initial and a heading of Tudor over slanting Monotone, with both a decorative cornerpiece of line work and a silhouette "speaker" for ornament and illustration. While I know this is not the department of job composition it is obvious that no advertisement can succeed in getting

orders from "very particular people" when the modern standards of typographical work are so plainly ignored.

In regard to blotters, Mohr & Carter, Bellefontaine, Ohio, find them the best in their advertising, and that business men "expect them on the first (of the month) as regularly as the landlord on rent day." Their blotters are generally novel and striking, sometimes more striking than tasteful, although not very bad at any time. Colors may be a little strenuous in their relationship one to another, and display occasionally to be bettered, but there is always originality and interest in their work.

A few other blotters are reproduced as examples containing elements of interest.

PIN YOUR FAITH
To the Printer Who Does the Best Work

Let us prove to you the kind we can do. We will do our best to please you—our reputation is at stake. The latest and best printing material brought and new, strictly spot type faces and ornaments. Job printing is our business—advertising novelties our side line. Large or small orders receive close attention.

CAN WE NOT TALK TO YOU ABOUT PRICES? NOT "CUT TO THE QUICK"—JUST REASONABLE.

The Pelton Art Printing Company
ARTISTIC WORK AT NO EXTRA COST. Colorado State Bank Bldg.—Fifth St.
GRAND JUNCTION COLORADO

A BLOTTER.

Two colors—red and black; with a pin stuck in corner.

SPECIMENS from "Poland, Particular Printer," Urbana, Ohio, include inserts and imprints in a high school program booklet, card calendars and calendar blotters. The style of

We can do
your Printing
to beat the band

If you will give us a chance.
One chance is all we ever need to win.

Gazette Job Print.
TELEPHONE 2



MAY						
SUN	MON	TUE	WED	THU	FRI	SAT
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

A BLOTTER.


Run in one color only—black.


work is very attractive, but the wording of the advertisements, while in many points good, seems to be unnecessarily insistent. To say, "One job will prove that I have the brains" may be

FINGER MARKS

One of the frequent causes of dissatisfaction with the work turned out by printers is the number of finger marks and soiled sheets. Take notice of your printing and if you find any objectionable features, try me. My work is clean and will please you.

ROSCOE THOMPSON
Job Printer RANSOM, MICH.





A BLOTTER.

One color only—black.

merely questionable taste, yet the phrase, "Some One Must Lead—I Never Follow," suggests an obstinacy that it might be best for customers who really have ideas to keep away from. This braggadocio is no strength to advertising; it is discounted every time in the mind of an intelligent reader.



TAIL-PIECE.

Drawn by Adrian J. Iorio.

THE WORK OF ELLA MODRAKOWSKA.

In this issue will be found several specimens of the work of Ella Modrakowska, a student in the Pennsylvania Academy of Fine Arts, at Philadelphia. Her portrait work has been done heretofore in oil, but lately she has undertaken pen work. The portrait shown in connection with this article was drawn from her own reflection in a mirror. She has studied in New



ELLA MODRAKOWSKA.

York under Chase, worked in the art galleries in Munich, and studied in Florence and Rome in Italy. Her talent in art is unquestioned, and friends look for some surprises from her before long.

THE HONEST ADVERTISING AGENT.

Probably the advertising agents of the country, and they are a numerous clan, study as carefully as any body of people the causes of success and failure. One of the most successful of these men, a man who charges one hundred dollars a day for his services, and is constantly at work, is almost an extremist on the question not only of honest intent, but even of honesty to the very letter. When his services are employed by an establishment his first move is to understand exactly what that establishment is doing, then to understand with equal clearness, what they are to present to the public, and then in formulating the presentations, to make statements clear, concise, in the best Anglo-Saxon, and such as are fully substantiated by all the facts in the case. Under no circumstances will he make the slightest variation from what he believes to be the exact truth in his statements, and he takes exceeding great care to post himself. Now, as just said, this man is one of the most successful advertising agents in this country, and is constantly employed by large corporations.—*Biz in the New Century.*

THE DEATH OF EDWIN CRAWLEY, SR.

On February 8 there passed away at Newport, Kentucky, a gentleman known far and wide to members of the bookbinders' craft, Mr. Edwin Crawley, Sr., the inventor and manufacturer of the rounding and backing machine which bears his name. This machine was not the only one invented by Mr. Crawley, he having planned and built numbers of other devices for use in binderies, but with all except the rounder and backer he let others get control and make the profits legitimately belonging to the inventor. Mr. Crawley was born in Philadelphia



THE LATE EDWIN CRAWLEY, SR.

seventy-five years ago. He was early apprenticed in the bookbinder's trade, served faithfully the allotted time, and afterward learned the printer's trade. During the gold fever of 1849 he went to California, and after a brief stay there started east again, locating in Newport, Kentucky, near Cincinnati, where he was married.

About 1865 he removed to Richmond, Indiana, in which town he published a paper, but his love for the bookbinding and printing trades took him back to Newport again in 1872, where he devoted his time to the bindery business and to the invention of machinery, and where he resided until his death. The business of E. Crawley, Sr., & Co., has been for some years past under the management of Mr. Crawley's son, Arthur, who has also a talent for invention. He has made a number of improvements in the machinery originally built by his father, which have served to make it more valuable, while not radically changing the general construction.

The rounder and backer made by the Crawley Company is acknowledged to be one of the greatest time-savers ever put in use in the bindery. It not only does the work quicker than can be done by hand, but does it better. The trade should feel under great obligations to the inventor for furnishing so useful a device.

Review of Specimens Received

BY ALFRED PYE.

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

THRASH-LICK PRINTING COMPANY, Fort Smith, Arkansas.—Your folder is neatly designed, well printed, and should prove a good trade-getter.

A PACKAGE of samples from William Ritezel & Co., Warren, Ohio, are fair specimens of composition, but presswork, especially on the half-tone cuts, could be improved upon.

AN artistic calendar has been received by us from Rudhard'sche Giesserei in Offenbach am Main, Germany. It is printed in three colors, and the engraving, composition and presswork are all of excellent quality.

D. B. LANDIS, Pluck Art Printery, Lancaster, Pennsylvania.—Your blue blotter and blue envelope are all right, and if the advice you give is rightly taken the business men of your section will not get "the blues."

WE have just received a calendar for 1902 from the Meisenheimer Printing Company, Milwaukee, Wisconsin. The back is illustrated with a very finely printed half-tone of a dog's head, in two colors. Presswork is fine.

PUSEY & Co., New York, forward an exceptionally well printed pamphlet showing half-tone print of an architect's design for a building. The work is printed on heavy enameled stock, and is a good specimen of fine presswork.

THREE booklets, descriptive of the "E Z Draft" hames, manufactured by the Cincinnati Hame Company, are specimens of good composition and fine presswork. They are from the press of C. J. Krehbiel & Co., Cincinnati, Ohio.

B. FREUNDLICH, New York.—The cards submitted by you are all good specimens of composition and excellent presswork. The varied styles of treatment in display show that you are abreast of the times in handling type for advertising purposes.

A SMALL quantity of samples of commercial printing from the Bristol Press, Bristol, Connecticut, are poor in execution, lacking strength of display and beauty in presswork. They are a long way behind the present style of display in typography.

A BUSINESS card in black, red, blue and gold, with red lines embossed, is a very neat piece of artistic composition and fine presswork, the colors being arranged in excellent taste. This is the work of Clyde F. Ruffner, Jackson street, Omaha, Nebraska.

THE Eichbaum Company, Pittsburg, Pennsylvania, has gotten out a wall calendar that is a plain but effective piece of letterpress printing in three colors and gold. It represents a large blank book in substantial binding, the calendar being displayed on the front cover.

THE Winchester Press, New York, has gotten out a neat card calendar for February, printed in brown ink on buff card, with half-tone picture of a "Canadian Sportsman's Winter Camp" for illustration. The composition and presswork are both of good quality.

A NEAT specimen of the advertising blotter is that submitted by the Buch Printing Company, of Jennings, Louisiana. It is printed in black, red and olive on a yellow enameled stock, and the typographical design and the presswork are both of excellent quality.

W. H. HAYHART, Towson, Maryland.—Your "Report of Committee on Legislation" is a neat piece of composition and presswork. Your "S. Linton Leary" composition should have been sent to Mr. Ed S. Ralph, conductor of the "Job Composition" department.

THE Jacksboro (Texas) News is sending out a card headed: "We are after you with pins," to which is attached a double row of the real things. It is evidently intended to be a very "pointed" ad., and should stir up the people who receive it to a lively appreciation of the paper and its mission in Jacksboro.

AN elegant wall calendar for 1902 has been printed by the United States Printing Company, manufacturers of labels and show cards, Brooklyn, New York. It is a calendar of twelve large sheets of stock, the upper part of which is an ad. of the company, printed in black, red and gold in a most elaborate manner. The lower half of the sheet is

the calendar for the month, printed in black and red figures, with red dividing rules. Design, composition and presswork are all of good quality.

THE *Echo*, a "Magazine devoted to Society, Literature and Stage in the South," is a sixteen-page and cover, 9 by 12, publication, well gotten up and excellently printed on fine enameled stock. The presswork is very good. The make-up could be somewhat improved upon; but, taken altogether, it is a most commendable publication.

NOVELTY in advertising ideas sometimes goes a long way in attracting attention. Hammond's Printing Works, Roanoke, Virginia, sends out a card on which it says, "We are a Candy-Date for Your Printing," and affixed to the card is a candy and a date above the words naming these articles. Such unique advertising is sure to attract attention.

C. J. LAMB, East Calais, Vermont.—Take out all the ornaments on your note-head, set the line "Job Printer" in a plain type, such as De Vinne or Blanchard caps, and the line below it in a light-face gothic, caps and lower case, and you will have a neater heading than the one submitted. You are afflicted with the overornamentation craze.

THE Winkle Terra Cotta Company, St. Louis, Missouri, is sending out a calendar for 1902 that is a very artistic production. The back is

piece, "Temple of Neptune," is a work of art, and the embossed cover, without color, unique.

G. L. HURD, Rock Valley, Iowa.—The Orr & Te Paske memo head should have been set in De Vinne and gothic only, leaving off the card ornaments. In the C. B. Elce note-head the date line might have been moved up a little, but is in the correct position. The name "Nicholas Greiner" should have been set in a stronger, plainer letter, and the "pointers" thrown out—they have seen their day.

Two booklets—"The Golden Dozen" and "Half-tones? Yes; But Not by the Square Inch," from the Matthews-Northrup Press, Buffalo, New York, are most beautiful specimens of letterpress printing. Composition, engraving, design, make-up, presswork, binding—all are simply perfection. What the Matthews-Northrup people do not know about high-art typography is really not worth the knowing.

A PACKAGE of commercial, society and artistic printing from the office of the Gottschalk Printing Company, St. Louis, Missouri, is a real pleasure to look upon. The designs, composition, engraving, presswork and binding are all of such excellent quality and in such elegant taste that criticism is out of the question. The Gottschalk Company must have secured for its establishment the elite of the varied branches of



BLUE MONDAY.

a half-tone reproduction from a wax model, showing three figures representing Trust, Strength, Security—the virtues combined in the products of the Winkle Company. It is a good piece of artistic presswork.

CHARLES A. BARNES, Renville, Minnesota.—"The Raymond News" letter-head and blotter, and the "Premium List" cover, are neat specimens of typography for one so deficient in experience as you state you are. The "Renville Record" letter-head is not at all attractive—the tinted panel spoils it, and the heavy rule surrounding it should be left off.

WE have received from Ch. Lorilleux & Cie., Paris, France, a tablet calendar for 1902, which is not only a calendar but a record of decisions in behalf of printing and allied trades in the courts of France, thus proving of great value to those who have and use it in their business. It has an elaborately printed and illuminated background, which is very attractive in appearance.

THE "Trident Book" is the title of a pamphlet issued by the Neptune Meter Company, of New York. John Thomson, the president of the John Thomson Press Company, is connected with this firm, in fact is the inventor of the Neptune meter, and his taste in printed matter is as well exhibited in this book as in the work gotten out to advertise the Colt's Armory Press. Bartlett & Co. are the printers. When this is known it is not necessary to say that the pamphlet is "all right." The frontis-

the "art preservative." Such excellent typography is rarely met with, and for that reason is the more enjoyable when met.

THE Marsh, Aitken & Curtis Company, Chicago, has prepared a booklet showing samples of the styles of bookwork it is prepared to execute. The pages, both hand and machine set, are good in style, and being printed on fine book stock, in the finest grade of presswork, can not fail to make a favorable impression. The cover is a fine piece of composition in rule and border work, printed in silver and gold.

ANDERSON'S PRINTERY, Denison, Texas, sends a few samples of letterpress printing, well displayed, and of good quality of presswork. An advertising card has a small bag of black powder tied to it with a piece of red string, and the principal line on the card is, "It Can't be Matched"—which then goes on to say that the work of the Anderson Company is matchless, etc. The work is excellent in every respect.

THE B. F. Goodrich Company, Akron, Ohio, manufacturers of rubber tires, has issued a very attractive booklet entitled, "Ye Primer; A Rhyme Book on ye Letters of ye Alphabet. Containing also Certain Short Truths." It consists of twenty-eight pages, 5 1/4 by 11 inches in size, printed in black, red and white, on brown stock. The pages are artistically designed, the figures being strongly drawn, and the lettering in the old style so much in vogue at present. Each page illustrates the meaning of one letter of the alphabet, and is finished out with a sen-

tence referring to the good qualities of the Palmer tires. The work is by the Chasmar-Winchell Press, New York and Pittsburg, and is an excellent piece of artistic letterpress printing, from cover to cover.

AMONG calendars lately received is one from the Robinson Printing Company, Brighton, England, which is a most artistic production—partly lithograph and partly letterpress. The back is in colors and gold, and the calendar pad is in solid color, each month in a different shade of ink. A complete calendar for 1902 is printed on the back and also on a sheet covering the monthly calendars. The work is excellent in every respect.

T. SHAW HALL, dealer in paper and cardboard, New York city, has issued a booklet showing samples of paper handled by him, which are interspersed with printed matter of a humorous vein. He calls it "His Joke Book," and apart from being a sample of merchandise is very interesting and attractive in its contents, and is a good specimen of composition and presswork. It is a product of the press of Clark & Zugalla, Gold street, New York.



A COVER SUGGESTION.

Drawn by Edward H. Walker, Scranton, Pennsylvania. Outside border and word "Easter" in gold; rule around picture and "MCMII" in red; balance in black.

A "PORTFOLIO OF SPECIMENS"—showing latest original designs in type, has been prepared by the American Type Founders Company, and printed in the inimitable style for which this company is so well known. Four-page leaflets, 9 by 12 inches in size, are gathered together, showing Engravers' Old English, Jenson Condensed, Elite Borders, Tiffany Gothic, Tiffany Text, Wedding Gothic, etc.—all sent out in a handsome cover of dark-green stock, printed in aluminum ink. The composition is very artistic in the designs shown, and presswork is beyond criticism.

ISAAC H. BLANCHARD & CO., New York, are sending out a pamphlet containing a reproduction of an article published in the September, 1901, issue of the *American Printer*, entitled, "The American Printer; His Work and His Workshop." The pamphlet consists of twelve pages and cover, 9 by 12 inches in size, printed on extra fine eggshell stock, the composition and presswork being of excellent quality. The cover is printed in a chocolate background, with a classical design in brown, black and gray, with an outside wrapper of brown oilskin paper. It is fully equal to the high quality of the work for which this house is noted.

"PERFECTION IN THREE COLORS" is the appropriate title bestowed by the Electro-Tint Engraving Company, of Philadelphia, upon a sample book of the work produced from the three-color half-tone plates made by this engraving house. The pages are resplendent with reproductions of books in elegant bindings, mosaics in varied tints, reproductions of water-color paintings, magazine covers, vases, lamps, merchandise—such as gloves, ribbons, carpets, rugs, matings—scenery; all in such beautiful colors, true to nature and art, that one is almost bewildered

at the possibilities of the "three-color process" in the hands of experts such as this company has proved itself capable of producing. The book is printed on the finest enameled stock, with the best of inks, and is a credit to designer, pressman, binder, and all connected with its production.

A CALENDAR, somewhat belated, but welcome nevertheless, is that of the Suffolk Engraving & Electrotyping Company, Boston, Massachusetts. This firm does three-color engraving and printing, and the calendar—a faithful reproduction of a painting by B. F. Townsend of a St. Bernard dog—is an excellent specimen of their work. All the brush marks can be seen, the same as in the original oil painting. The picture is mounted on a heavy brown mat, with calendar pad attached at the bottom, the whole design being one that will be sure of a good place in every office.

PARKINSON'S "Star Almanack and West Coast Directory," for 1902, published at Howera, New Zealand, is a volume of 448 pages and cover, 5½ by 8½ inches in size, containing information of value to the inhabitants of the islands in which it is published. Besides the almanack and directory it contains a diary, and gives information regarding statutes, gardening and a number of matters that will prove of interest to all within reach of its influence. The body of the work is well set, advertisements are well displayed, and presswork is of good quality. The publishers should feel much satisfaction in being able to issue such a valuable work to the public.

THE eighth annual report of the Portland Gold Mining Company, printed by the Gowdy-Simmons Printing Company, Colorado Springs, Colorado, is a pretentious pamphlet of about eighty pages and cover, 9 by 12 inches in size, with many folders printed in colors, showing the location, buildings, strata, etc., of the company's property. Numerous half-tone illustrations of the lodes, stopes, workings and workshops of the company are shown, making the pamphlet a valuable work of reference for the stockholders and others interested in the prosperity of the Gold Mining Company. As a specimen of artistic letterpress printing it would be hard to equal, and almost impossible to excel.

A BOOKLET of twenty-four pages, 4¼ by 9 inches in size, with projecting square cover, entitled, "A Modern Print Shop," is being sent out from the office of The William Koehl Company, Jamestown, New York. It is a piece of high-class letterpress printing in every sense. The design is neat, rulework and ornaments printed in pale blue, body of text in photo-brown, on finest white enameled stock. The cover is of an almost black stock, the rulework and type design being printed in silver and red. Composition is fine, presswork excellent, binding good. If all the work turned out from this office is on a par with the booklet under review the company should never be in want of a job—provided the patrons of printing in Jamestown know a good thing when they see it. It was designed by John McCormick, superintendent of the printing department, and the presswork was done by F. R. Scott.

A CATALOGUE of forty-eight pages and cover, designed and printed by The University Press, Cambridge, Massachusetts, for the R. Wallace & Sons Manufacturing Company, Wallingford, Connecticut, is a good specimen of the artistic letterpress printer's art. The descriptive matter is set in Caslon old style, with rubricated initials and quaint headpieces to the sections into which the catalogue is divided. The titles to each section are printed in red, the letters spaced to fill the line—full width of page. The trademark of the company is used at the lower corner of the page in the outside margin—either right or left, as an embellishment. Some fine half-tones of tables set for breakfast, luncheon, dinner and supper are shown, illustrating the title of the catalogue—"How to Set the Table." The work is compiled by Sarah Tyson Rorer, and is a most artistic specimen of combined society and commercial printing.

WE are pleased to acknowledge the receipt of a copy of the Christmas number of the Bulawayo (S. A.) *Chronicle*—a book of one hundred three-column pages and cover, containing a variety of literature, illustrations and advertising matter, all set and displayed in a most artistic manner, the half-tone plates being also of excellent quality. The editor-in-chief makes the following announcement on the front cover, in explanation of the difficulties with which South African publications have to contend at the present time: "It is with extreme regret that we have to issue our Christmas number without the illustrated cover. . . . One consignment has not come to hand, hence the reason. This also accounts for the delay in issuing to subscribers. . . . We trust the number as it stands will, however, give satisfaction." In spite of all difficulties and drawbacks it is a publication of which its editors and proprietors have every reason to feel extremely proud.

NOTHING helps the sale of a really good article so much as advertising it well. After letting people know what one has for sale, through advertisements in the magazines and in other ways, it is necessary to have a catalogue to send in response to requests for information. A catalogue well gotten up, well illustrated and well printed is sure to bring business, where one indifferently gotten out will only prove a failure. A catalogue of the former class is that recently issued by the Bohnert-Brunsmann Company, Cincinnati, Ohio, makers of "Ezybed" Kapok Resilient mattresses, issued by the press of Frank B. White Company, Chicago and New York. In some respects the catalogue is like a good many others in that it shows pictures of the mattresses, pillows, etc., manufactured by the firm; but the information is put in such read-

able and attractive form that one can not fail to be at once impressed with the advantages of purchasing the material which the company sells. Kapok is made up into many articles formerly made of hair and similar material, and these are attractively shown in the illustrations. Accompanying each cut is concisely written matter about it, and testimonials are scattered through the work. Printed in black and orange on enameled stock, with tasty embossed cover attached with silk cord, the catalogue is one that immediately attracts the eye from its typographic beauty. The sale of kapok should certainly be increased by the distribution of such literature.

THE REMOVAL OF BRADNER SMITH & COMPANY, PAPERMAKERS AND DEALERS, CHICAGO.

The removal of the paper-house of Bradner Smith & Co. from its old quarters at 119 Monroe street, Chicago, where it has been for the past twenty-five years, to its new building at 184-186 Monroe street, was made at a time when the firm had just completed its fiftieth anniversary, and can therefore be considered an event in honor of that celebration. This firm is the only house in Chicago in any line of trade that has been continuously in business without a change of name for fifty years. Other firms are older than Bradner Smith & Co., but none has been conducted under the same name for so long a time.

The building in which the company has now moved has been entirely remodeled and fitted up especially for its use, and has all conveniences for the prompt and economical handling of goods. While looking like only a six-story structure, it is practically a ten-story one, for it has been double-decked throughout, giving each floor double capacity for the storage of stock. The building is 45 by 190 feet in size and has, including the extra floors that have been put in, a floor space of sixty-seven thousand square feet.

On the first floor are located the city sales department, the accounting department and the credit department, with desks



arranged in the center for use of the city salesmen. A complete telephone system puts each of these gentlemen, as well as others in the house, in instant communication with others in the building, with the outside world and with the large warehouses on the west side. Adjoining the accounting department is a double fireproof vault, the upper portion reached by iron stairway. This vault, by the way, is built from the ground, giving a commodious vault in the basement, as well as one on the second floor for use of the country sales department. In the rear of the first floor are the stockkeepers' offices, where careful track is kept of all goods in the house and in the ware-

houses. No dead stock is allowed to remain, but goods are kept fresh and up to date in every particular. In the rear of the first floor is the shipping-room, with space for six single wagons or four double wagons to load at one time in the rear alley. On this same floor, at an alley on the side, is another shipping door, where two small wagons or one large wagon can load.

In the basement is carried manila stock, print stock and other heavy papers. Here also are the boilers and engine-room. The two boilers are worked in alternation, as the best results are secured by this plan. The engine is of the Corliss type, 80-horse-power, and runs a large generator for electric



WAREHOUSES, 200 TO 206 SOUTH DESPLAINES STREET.

lighting and for operating all the machinery in the building and the electric elevator. There is also another large elevator operated by steam power. Coal is unloaded at man-hole in the alley, convenient to the boilers. All stock is received in front and passes down the chute through the sidewalk, where it is loaded on trucks, passes to the scales and from thence to whatever department it is intended for.

On the second floor are the offices of the president, secretary and treasurer, as well as those of the country sales department and the country salesmen, the latter in charge of Mr. H. B. Noyes. A large stock of goods is carried on this floor. In the rear of the second floor are the cutting machines and the packing department.

One of the most interesting departments in the whole establishment is the ruling-room, located in the rear of the fourth floor. There are ten ruling machines in constant operation, ruling up stock for printers' use. Here can be seen a double-deck Hickok ruling machine for ruling two sides of the paper at one time. Also a special "L" machine, intended to rule in both directions. These machines are marvelous in their way, and save an immense amount of labor in turning out ruled goods. Toilet rooms are provided on the different floors, fitted with the latest lavatory accommodations, and special rooms with individual lockers have been supplied for the clerks and others employed in the establishment. All the latest devices to provide against fire have been put in, such as automatically closing windows, etc., and fire escapes are arranged at the side and rear, all of easy access.

When asked the advantages possessed by the new quarters over those formerly occupied, Mr. Smith, the secretary, said: "From our standpoint, economy in handling, compactness in storing, convenience in arrangement, complete system of receiving goods, looking after them, and shipping, with perfect conditions as to sanitary appliances, lighting, etc., make the present location an ideal one." This in a nutshell, is why Bradner Smith & Co. is in better shape than ever to serve its large and rapidly increasing trade.

At 200-206 South Desplaines street are the warehouses, where the immense stocks which can not be taken care of at the downtown salesrooms are looked after. These are in two

adjoining buildings, each 50 by 190 feet in size, six and seven stories high. The bulk of the stock is in case lots, but a portion is open stock for filling country orders and for taking care of city orders in that part of the town. The stables of the company are also located in one of these buildings. No finer wagons or better looking and better kept horses are run by any house in Chicago.

In a notice of this kind it will not be possible to enumerate the different lines of stock carried. These can all be found in the catalogue of the company, which it furnishes to all its customers. No paper-house in the country carries as large a stock or a more complete line of paper, cardboard, envelopes, etc., than Bradner Smith & Co.

We show herewith views of the salesrooms and the warehouses, made from recent pictures of these modern buildings.

The officers of the company are Charles Mather Smith, president; C. F. Mather Smith, secretary and treasurer; George B. Arnold, manager; Henry T. Smith, cashier; Lester B. Grant, superintendent of sales department.

SUGGESTIONS FOR IMPROVING THE INLAND PRINTER.

Many suggestions, more or less practicable, have been received in answer to the announcement made in the January number, that prizes amounting to \$30 would be given for the best three letters giving suggestions for the improvement of THE INLAND PRINTER. Decision has been made in favor of the following:

First prize, J. Thompson, 754 Ainslie street, Ravenswood, Illinois, \$15.

Second prize, J. J. Dirks, care *Globe-Democrat*, St. Louis, Missouri, \$10.

Third prize, W. P. Keagle, 636 L street, W., Cedar Rapids, Iowa, \$5.

A number of the suggestions could not be placed in competition because the writers attached their names to the papers instead of sending them in sealed envelopes.

THE INLAND PRINTER extends to all its sincere thanks for the interest manifested in making the paper even better than it is. Improvements will be added in the near future. The following friends, outside of the winners of prizes, offered suggestions: E. W. Hayden, New York; Frank M. West, Seattle, Wash.; Milton Hill, Hammond, Ind.; Guy B. May, Dayton, Ohio; Edward Davies, East Aurora, N. Y.; William F. Evert, Baltimore, Md.; W. S. Chilcote, Chicago; W. E. Brown, Detroit, Mich.; John J. F. York, Scranton, Pa.; A. J. Goff, Chicago; W. J. Rohr, Minneapolis, Minn.; G. R. Cooper, Ann Arbor, Mich.; C. T. Smith, Towanda, Pa.; B. O. Henning, Chicago; R. J. Pohl, New York; Albert Henninger, Peoria, Ill.; A. C. Briggs, Louisville, Ky.; C. H. Stoddard, Ithaca, N. Y.; H. R. Guest, Detroit, Mich.; L. L. Crittenden, New York; B. L. Hollister, Aitkin, Minn.; Otto Hildebrandt, Jersey City, N. J.; J. C. Pierce, Greensboro, N. C.; Nathan D. May, Macon, Ga.; George B. Cooper, Geneva, Neb.; Jane and Henry Garrott, Biwabik, Minn.; C. C. Craven, Cleveland, Ohio; T. H. Stevens, Chicago; F. A. Brown, Hartford, Conn.; E. R. Shoemaker, Waterloo, Iowa; Sid Simpson, Toronto, Can.; F. W. Thomas, Toledo, Ohio.

PITTSBURG LOSES A WELL-KNOWN PRINTER.

Mr. John F. Marthens, one of Pittsburg's prominent printers, and superintendent of the printing department of the Eichbaum Company, died in that city on March 14, at the age of seventy-one years. He had been identified with the establishment for fifty-one years. The following tribute to his memory is sent THE INLAND PRINTER by his old-time friend, Mr. John B. Crooks:

"When our friends are daily stricken down without warning, it behooves us to halt and think. Another gap has been

made among the printers of Pittsburg in the sudden death of Mr. John F. Marthens. He was born in 1830, and from his twelfth year he has been constantly employed in his native city as journeyman, manager and proprietor. Having great native talent, and being a close student, he acquitted himself in every capacity with credit and honor to the craft.

"Combining much reading with practice, he gave the result of his experience and observation in many valuable papers on the art he so dearly loved. He published a volume, "Typographical Bibliography," which is regarded as the pioneer authority on the literature of the art, and from 1873 to 1884, while editor of *The Quadrat*, a trade publication, he enriched its columns with many papers of standard value. His extensive acquaintance and correspondence with eminent printers of America and Europe makes him a worthy contemporary with Theodore L. De Vinne, William Blades and a host of others, and enabled him to procure a library rich in typographical lore.

"We part with Mr. Marthens with the assurance that he acted well his part in every sphere of life, and has left an example to the young worthy of imitation."



This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

J. S. HOERNER, patentee and manufacturer of Hoerner's Little Wonder Sharpener, announces that he has reduced the price of the device to \$2.50.

"WETTER" type-high numbering machines, in good condition, are being closed out at \$5 each by the Bates Machine Company, 346 Broadway, New York. Note their advertisement, page 143.

THIS INTERESTS YOU.

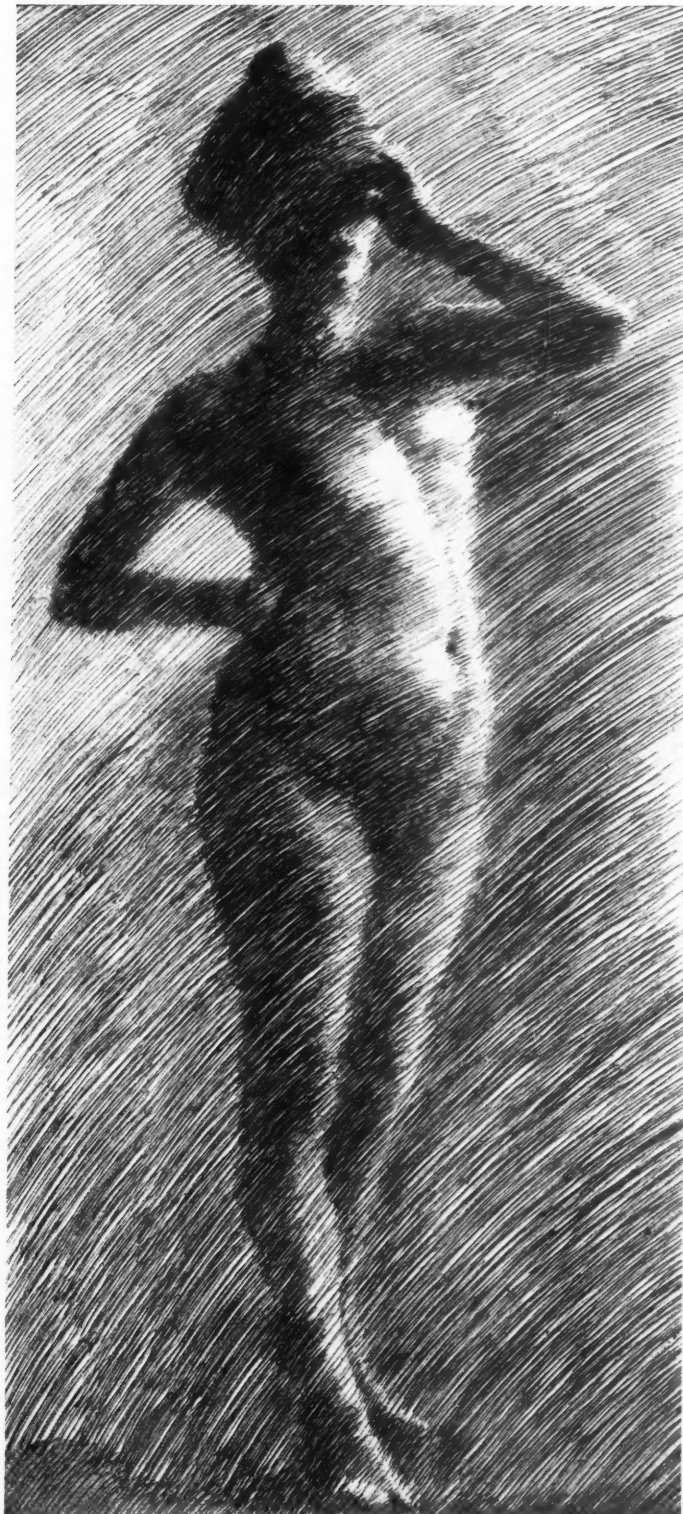
The name "Wetter" is a guarantee of excellence. On a numbering machine it means "complete, perfect and absolutely reliable." Buy Wetter machines, new or secondhand, but be sure the name "Wetter" is stamped on it. For your own protection, take no other.

CRANE'S LADIES' STATIONERY.

No finer line of papers intended for stationery, visiting cards and other specialties can be found than that manufactured by Z. & W. M. Crane, Dalton, Massachusetts. This line of goods is sold by all stationers and booksellers generally, and is calculated to meet the most refined tastes. A complete sample book of all of these papers has recently been issued by their New York agents, Messrs. George B. Hurd & Co. Over seven hundred varieties of paper are shown in this book. The papers can all be furnished ruled or unruled, and with envelopes to match.

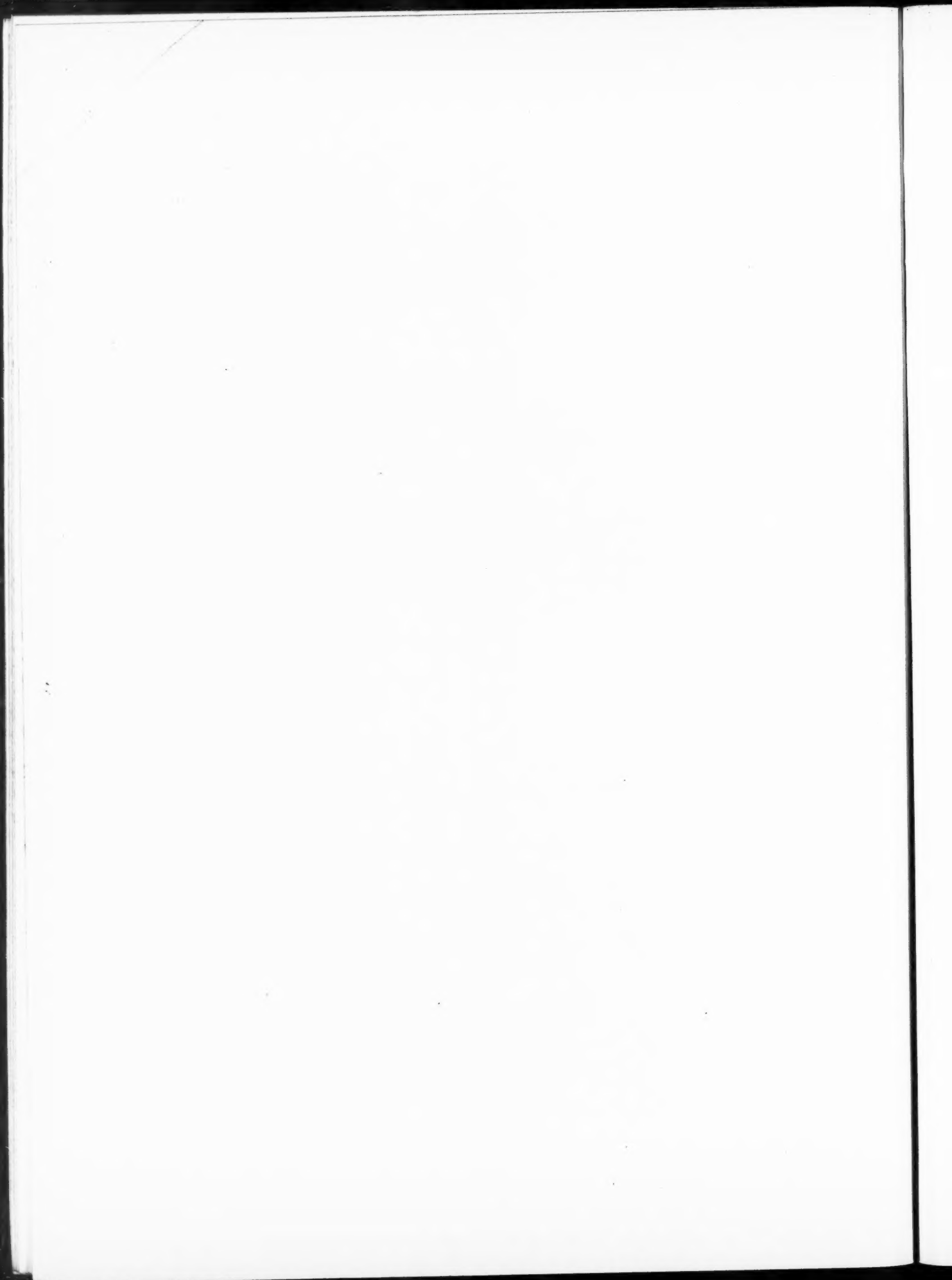
A WAY FOR PRINTERS TO MAKE MONEY.

The "Wetter" is the most popular Type-high Numbering Machine in existence. Its absolute reliability, simplicity, smallness and ease of operation commend it to the best printers in the land. When you buy a numbering machine and it bears the name "Wetter," you can number any sized job while you print without a hitch or a halt. The "Wetter" is positively perfect,



POSING FOR THE LIFE CLASS

From Pen Sketch by Ella Modrakowska, Philadelphia, Pa.



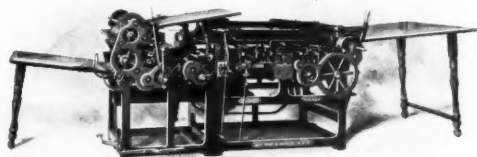
and no printer can afford to keep shop without one or more, as no other device known to the printing trade will bring quicker returns than the little "Wetter." Write the Wetter Numbering Machine Company, 515-521 Kent avenue, Brooklyn, New York, for its booklet describing its latest machine. It is a wonder.

COLOR SCHEMES FOR COVER.

Berlin Ink & Color Company, of Philadelphia, has in preparation some clever color schemes in covers, printed with cover-paper inks, which it will shortly commence mailing to the trade. As the company contemplates making this a regular feature of its advertising department for some time to come, interested printers will do well to see that their names are on the company's mailing list.

THE DEXTER FOLDING MACHINES.

The illustration here shown is that of a special periodical folder, six of which are in use in the bindery of F. M. Lupton, New York city. These machines will receive sheets of sixteen pages and add either, or both, a four-page outset and a four-page cover, so as to turn out periodicals of sixteen, twenty or



twenty-four pages. The machines have also a fourth fold for making an extra fold or for folding thirty-two-page periodical work. They are equipped with pasters for sixteen, twenty and twenty-four pages and are especially profitable machines for that class of work.

A PERFECT HALF-TONE BLACK.

The Glidden & White Company, printing-ink makers, of Cleveland, Ohio, have recently put on the market a new half-tone black, which they claim to be the highest degree of perfection in a printing-ink for fine catalogue work. They call this ink "Lake Shore Black," and are having an immense sale of same among the best printers in the country.

A NEW CASE OR TWO.

The "man behind the stick" will at once recognize the special merits in the new cases recently placed on the market by the Hamilton Manufacturing Company. Illustrations and full description of each may be seen on page 39 of this issue. Printers contemplating the purchase of new wood goods should look over the extensive line manufactured by this up-to-date house.

A NEW ELECTRIC MOTOR.

We have received from the Northern Electrical Manufacturing Company, Madison, Wisconsin, a bulletin describing the Watson type of small motors and generators, which it has recently placed on the market. From appearances these little machines are a radical departure in design and construction from all other small motors or generators. The frames are cast from electric steel and are multipolar. We do not know of any other machine as small as these being constructed with multipolar fields. The armatures are also built on the same plan as followed in the construction of larger machines. They have slotted laminated cores, laid with form-wound coils, and arranged for perfect ventilation. In appearance they are neat,

compact and symmetrical. We are advised by the Northern Electrical Manufacturing Company that at present it is building these in sizes from $\frac{1}{8}$ to 2 horse-power.

ELECTRICAL EQUIPMENT OF D. C. COOK PLANT.

The entire electrical equipment of the plant of the D. C. Cook Publishing Company, Elgin, Illinois, illustrated and described elsewhere in this issue, was installed under the direction of Mr. Charles A. Pratt, of the firm of Pratt & Atkins, consulting engineers, 1110 Monadnock block, Chicago. Mr. Pratt prepared complete plans and specifications for the wiring for lighting and power purposes, and for the dynamos, motors and switchboard, and supervised the installation. He has devoted the greater part of his time for the past five years to the electrical and power equipment of printing and allied plants, and there is scarcely an electrically operated printing plant in the West that has not been installed under his supervision.

A NEW INK CATALOGUE.

The Queen City Printing Ink Company, Cincinnati, Ohio, has issued a new catalogue showing its different inks. It is the intention of the firm to supply these to all users of printing-ink, and if any readers of THE INLAND PRINTER have not received one of the books they may obtain it by writing to the firm. The illustration used in this month's ad., run in deep olive-green, in bronze-red and in regal purple, shows these colors to good advantage.

FLAT-FORM ROTARY PRESSES.

The "Pressroom Queries" department for January said, in speaking of a recently patented flat-form rotary press, that "Such machines have never proved satisfactory in use, owing to the tremendous wear on the gears." At that time the editor of that department was not advised of the successful working of the Merrill automatic jobber, mention of which was made in THE INLAND PRINTER for March. The builders of the Merrill machine state that they have solved the gear problem in a truly scientific yet simple manner, and that their gears operating the recessed type drum and eccentric impression cylinder of their new press run smoothly at any speed, and with no more wear than common gears. A cut of this new web job machine is promised for the next issue.

LARGE DEMAND FOR SKILLED PRINTERS.

Thirty out of every hundred men earn over \$1,500 a year simply because they studied and secured a thorough knowledge of details. Would you earn a larger income? "The Practical Colorist" and its correspondence course will lay a broad foundation of technical knowledge of details which alone can make success possible. If you are in earnest and want the very best, with small expense, write for particulars to The Owl Press, Burlington, Vermont.

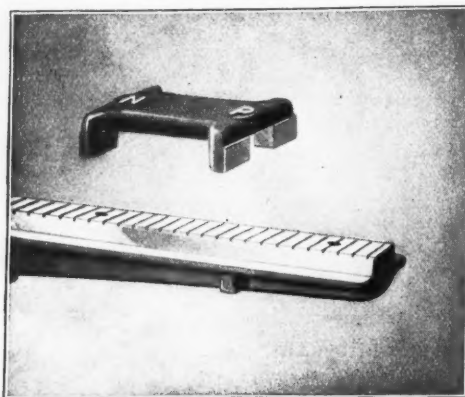
LIFEBUOY SOAP.

THE INLAND PRINTER publishes this month for the first time an advertisement of a commodity which may, perhaps, be considered out of its legitimate field. (See page 10.) It has always felt that a paper devoted to printing and kindred industries should advertise only the things made and sold by people in the lines with which it had to deal. There is, however, a good reason for advertising Lifebuoy Soap in this issue, as this soap can be used to such good advantage in printing-offices, electrotpe foundries, bookbinderies, machine shops and other establishments. Lifebuoy Soap is said to be a killer of infection, destroying the many microbes which cause disease. It is a thorough cleanser, is put up in cakes of convenient size for handling, and will be found a very economical soap for printing-offices. The testimonials from users shown in the ad. are

only a few of the many that have been received by the company. It is interesting to note in this connection that Mr. Oscar E. Binner, the head of the Binner Engraving Company, so well known to readers of *THE INLAND PRINTER*, is at the head of the department of publicity and promotion of Lever Brothers, Limited, the makers of Lifebuoy Soap. The soap was originally made in England, but large factories have been established at Philadelphia and Boston, and the sale is being energetically pushed in America. The striking full-page advertisements in all the magazines show that the company is determined to let people know it has a good thing.

A LIMIT TO LEAD AND RULE CUTTING.

The waste of material caused by the indiscriminate use of the lead and rule cutter in the hands of inexperienced or indifferent workmen has resulted in a widespread objection to this highly useful tool, amounting to prejudice with many employing printers. It should be the unbending rule in all offices never to cut material into less than nonpareil lengths up to a



certain size, and into nothing less than pica lengths over that limit. The exigencies of even the most intricate work demand nothing more, as far as leads and slugs are concerned, and the wide-awake proprietor will furnish his composing-room with fonts of accurately sawed rule in the small sizes required for piecing in tabular work. A nonpareil gauge has lately been fitted to the "Little Giant" lead and rule cutter, the entire practicability of which can be seen by the accompanying illustration. It is a valuable addition to this favorite tool, and unlike a point-set gauge, gives the compositor no opportunity for the indiscriminate slashing of material.

THE "WEBER JUNIOR."

On another page of this issue will be found an illustration of a 2½-horse-power Weber Junior, made by the Weber Gas & Gasoline Engine Company, Kansas City, Missouri. This machine occupies a floor space of only 24 by 72 inches, has a speed of 375 revolutions per minute, is simple and easy to operate, and economical of fuel. It has heavy balance wheels, one operating valve only, and weighs 650 pounds. It is put out with the highest guarantee, and is highly spoken of by users everywhere.

NEWSPAPER OUTFITS.

The first complete electrotyping plant with machines operated by separate direct-connected electric motors in New York city has been installed for Street & Smith, publishers, by the F. Wesel Manufacturing Company, of Chicago and New York, which reports that fully one-half of all the machinery it sells is made with direct-connected motors. Munsey's New York *Daily News* is now being illustrated. A large and exceptionally

complete photoengraving plant for this paper was also put in by the Wesel Company. The first plates were made within ten days after the order was placed, which is unusually quick time for putting in such a plant complete. All cameras, lenses, screens and other photographic appliances and supplies, and all etching appliances and supplies, all plumbing, gasfitting, electrical wiring, carpentry work, etc., were included in the order. The composing-room equipment for the new building of the Chicago *Tribune* is to be, so far as possible, of iron. Wesel's Chicago branch also landed this order.

WANT ADVERTISEMENTS.

We will receive want advertisements for *THE INLAND PRINTER* at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

BOOKS.

AMERICAN PRINTER, monthly, 20 cents a copy, \$2 a year. Publicity for Printers, \$1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 25 City Hall place, New York.

BOOK OF DESIGNS FROM TYPE, by Ed. S. Ralph. We have secured the entire edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents. THE INLAND PRINTER COMPANY.

COST OF PRINTING. By F. W. Baltes. Presents a system of accounting which has been in successful operation for ten years, and is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¼ by 10 inches; cloth, \$1.50.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, \$2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages; cloth, \$1.50, postpaid. THE INLAND PRINTER COMPANY.

FACSIMILE LINOTYPE KEYBOARDS, printed on heavy manila, being an exact reproduction as to size and location of keys of the latest two-letter machine. 25 cents. THE INLAND PRINTER COMPANY.

FACSIMILE SIMPLEX KEYBOARDS, printed on heavy ledger paper, showing position of all keys, with instructions for manipulation; 15 cents, postpaid. THE INLAND PRINTER COMPANY.

FIFTEEN CENTS TO CLOSE OUT—Printer's Cyclopaedia—80 pages recipes; roller and padding compositions, inks, reducers, varnishes, embossing, valuable tables, etc. A. PEMBERTON, 4 Monroe street, Buffalo, N. Y.

HINTS ON IMPOSITION, a handbook for printers. By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. \$1. THE INLAND PRINTER COMPANY.

LINOTYPE MANUAL. A work giving detailed instruction concerning proper adjustment and care of the Linotype. An 88-page book, bound in cloth, fully illustrated with half-tone cuts showing all the principal parts of the machine, together with diagrams of the keyboard and other information necessary for erecting, operating and taking care of the machines. No operator or machinist should be without this valuable book. \$1.50.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY.

MODERN TYPE DISPLAY—The latest and best book on artistic job composition published. Its eighty pages contain about 140 up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work, with reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. Size, 7½ by 9½ inches. 50 cents. THE INLAND PRINTER COMPANY.

BOOKS.

OMEGA COLD STEREOTYPING PROCESS, 32 pages, 2-cent stamp; Art of Stereotyping, 25 cents; 2 pounds composition, \$2; satisfaction guaranteed. WM. H. IRVING, 1055 Broadway, Oakland, Cal.

OVERLAY KNIFE—This knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge, and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of the most superior manufacture, and is the only overlay knife made that is fully suited to present-day needs. The blade runs the entire length of the handle, and is of uniform temper throughout. As the blade wears, cut away the covering as required. 25 cents.

PHOTOENGRAVING, by H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Light-brown buckram, gold embossed. 140 pages. \$2. THE INLAND PRINTER COMPANY.

PRACTICAL GUIDE TO EMBOSSEING—Written by P. J. Lawlor, and published under the name "Embossing Made Easy." We have had this book thoroughly revised and brought up to date, and added a chapter on cylinder press embossing. Contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer, also for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. \$1.

PRESSWORK—A manual of practice for printing pressmen and press-room apprentices. By William J. Kelly. The only complete and authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions. Full cloth, 140 pages. \$1.50. THE INLAND PRINTER COMPANY.

PROOFREADING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proofreader and editor on the century and Standard Dictionaries, and editor "Proof-room Notes and Queries Department" of THE INLAND PRINTER. 100 pages; cloth, \$1, postpaid. THE INLAND PRINTER COMPANY.

PROPER FINGERING OF THE LINOTYPE KEYBOARD, by C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents. THE INLAND PRINTER COMPANY.

THE AVOID-LOSS JOB CALCULATOR for smaller sized printing-offices in city or country enables correct estimating, shows right price for any kind of printing, prevents losses where competition prevails; postpaid, 25 cents. R. DE LOUDON, 545 Fulton street, Chicago.

THE COLOR PRINTER. The standard work on color printing in America. By J. F. Earhart. A veritable work of art. 8 1/2 by 10 1/2 inches, 137 pages of type matter, 90 color plates in two to twenty colors each, handsomely bound in cloth, stamped in gold and four colors. Contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Price \$10 (reduced from \$15).

THEORY OF OVERLAYS. By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER in pamphlet form. 10 cents.

VEST POCKET MANUAL OF PRINTING—A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons. Contains rules for punctuation and capitalization; style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted. 50 cents.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BOOKBINDERY for sale; located in a large manufacturing city of over 40,000 inhabitants; no competition; good sized printing-offices and public library furnish considerable work; equipped to do printed and blank work and paper ruling; will sell for \$1,200; a rare bargain. A 333.

BUSINESS MAN with \$2,500 to invest in printing plant with good steady business; big bargain; if interested write. A 143.

FOR SALE—Electrotype foundry with established trade on paying basis, cheap; a snap for one or two practical men; must be sold, as owners are going to engage in other business. A 70.

FOR SALE—Job office, invoice \$2,200; netted past year, \$2,200; price, \$2,000; population 15,000, fast growing; other business. F. F. PHELPS, Waterloo, Iowa.

FOR SALE—Modern job-printing plant, Chicago; well established factory trade, doing profitable class of work; price, \$2,800. A 147.

THE ENTERPRISE, at Independence, Polk county, Ore., one of the best paying and modern equipped plants in the Willamette valley; will net \$1,500 per year on an investment of \$3,200.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BEFORE PURCHASING cylinder or job presses, folding machines, wire stitchers or paper-cutters, send for list. PRESTON, 45 Pearl street, Boston.

BOOKBINDING MACHINERY—Folding machines, Chambers double and Dexter single 16, drop-roll feed; stamping, embossing and smashing machines, cutters, trimmers, rotary board cutters, signature presses. HENRY C. ISAACS, 10-12 Bleecker street, New York.

FOR SALE, CHEAP—2 fine 3-roller ink mills, hardened steel rolls, each roll 12 by 30, extra heavy cut gears and large bearings, all complete in first-class condition; 1 3/7 by 52 4-roll 2-revolution C. & B. press; 1 29 by 42 Cottrell drum, with air springs and tapeless delivery; 1 32 by 47 Hoe drum, will print 4 pages 6-column quarto; 1 3-roller 20 by 24 Campbell, complete; 1 Hoe-stereotype steam drying-table, bed 32 by 85; 1,500-pound round-pot Hoe portable metal furnace; 1 casting-box for plates or type-high, with lot of cores and handle-bars, size 20 by 26; 1 power metal side-trimmer; 2 shoot-boards and 3 planes; 1 14 by 20 Peerless, with fountain and steam; 1 3/4 Donnell wire-stitcher; 1 1/2-inch new Donnell wire-stitcher; good bargains in gas engines, all sizes; 100 pounds MacKellar, Smiths & Jordan agate music No. 3, laid in 3 cases, in good condition, only used a few times for electrotyping; Dick mailer. MENGEL'S MACHINERY EXCHANGE, 26 East Balderston street, Baltimore, Md.

FOR SALE—One litho hand press, size of bed 34 by 51; one 36-inch Hickok ruling machine, with striker and attachment complete; and one 3-roller ink mill. THE HAYES LITHOGRAPHING COMPANY, Buffalo, N. Y.

FOR SALE OR EXCHANGE—Drum cylinders, \$400; job presses; gas engine, \$200; want 30-inch cutter. STANDARD, Bayonne, N. J.

FOR SALE—13 by 19 Universal, fountain, all fixtures; call at once. FRED S. MILLER & CO., 334 Dearborn street, Chicago.

HOE DOUBLE-CYLINDER PRESS, modern style, 6-column, 8-page, condition guaranteed. RICHARD PRESTON, 45 Pearl street, Boston, Mass.

I WILL LEASE to responsible party only Democratic paper in city; only one other in county. A 291.

PRINTING INK MILLS AT PRIVATE SALE—Discontinuing the manufacture of printing-ink, we offer at private sale mills and other appurtenances of a moderate size printing-ink manufactory; particulars on request. EDWARD K. GRAHAM & CO., 516 Commerce street, Philadelphia.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A CHANCE for the printer to advance himself; learn proofreading, ad.-writing, illustrating, journalism, stenography or bookkeeping; tuition payable 60 days after a position is secured; mention course in which interested. CORRESPONDENCE INSTITUTE OF AMERICA, B 101, Scranton, Pa.

A MAN who knows how to estimate and read proofs on jobwork; must be reliable and sober, and have had experience. CITY PAPER COMPANY, Birmingham, Ala.

ALL-ROUND PRINTER wanted in small city in Connecticut; \$12 a week; steady work for right man. A 328.

ARTIST on color sketches, letters and general designing for label work. THE CONOVER ENGRAVING AND PRINTING COMPANY, Coldwater, Mich.

INK-MAKER who is thoroughly capable of taking entire charge of small printing-ink factory; must understand chemistry of ink-making and furnish best of references; state position now held; fine opportunity for right man. A 323.

OPERADORES ESPAÑOLES Y FRANCESES PARA LINOTIPIOS — Se desea entrevistas y cartas de operadores rápidos y diestros, de ambos sexos. LANGUAGES PRINTING COMPANY, 114 Fifth avenue, New York.

PHOTOENGRAVER—First-class operator, with experience in all branches of half-tone engraving; excellent opening for proficient, conscientious man. Address, with full particulars, reference, and salary expected. A 334.

SALESMAN WANTED—A young man well acquainted in the lithographic and printers' supply business, who can command some trade, can obtain a good and steady position. Address, with references, and state former positions. A 314.

WANTED—A first-class estimator for a large Southern printing establishment; one thoroughly experienced and well versed in all branches of modern and artistic printing; prefer a man familiar with Dando's or Blanchard's system of estimating; must be a good judge of material, stock, etc.; a first-class salary and proposition to a first-class man. A 274.

WANTED—A fully up-to-date foreman, who understands all classes of fine colorwork, grinding dry colors, management of labor, etc., and everything in connection with a first-class label, carton and show-card plant. Address, with full particulars, references and terms, A 321.

STEEL DIE EMBOSSEING MACHINES

THE BLACKHALL MFG. CO., 12 Lock Street, BUFFALO, N. Y.

Operated by steam-power. Price, \$1,000
Takes dies up to 2 x 4 inches.

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho. Stone Grinders.

Complete Bindery Outfits furnished promptly.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

WANTED — A young man to take charge of six platen presses; must be thoroughly competent and versed in half-tone and embossing; union office. Address A 319, stating experience and wages wanted.

WANTED — An electrotype finisher in an independent shop; pleasant place, fair wages; state age, experience, references. A 295.

WANTED: A BOOKBINDER — One who can rule, forward and finish. Address HERALD PUBLISHING CO., Steubenville, Ohio.

WANTED — Blankbook forwarder for the better class of work; must come well recommended. Address DORSEY PRINTING COMPANY, Dallas, Texas.

WANTED — Bookbinder; a man that is capable of earning \$25 per week, to take charge and look after a bindery doing the better class of bank and commercial work; 30 to 40 people employed. Address, with references, A 275.

WANTED — By large folding box concern, man to take charge of cutting and scoring department; must have experience in making ready on press and knowledge of box die making. Address P. O. Box 925, Rochester, N. Y.

WANTED — Compositor who can set German and English; must be a union man; wages \$18 per week; only a sober and reliable man need apply. CITY PAPER COMPANY, Birmingham, Ala.

WANTED — First-class line etcher; steady employment and good pay. A 282.

WANTED — First-class solicitor for one of the best country weeklies in Michigan. A 298.

WANTED — Paper ruler for the better class of bank and commercial work; must come well recommended. Address DORSEY PRINTING COMPANY, Dallas, Tex.

WANTED — Practical printer with some capital, capable of supervising working departments of well-established printing and blankbook office in growing city of 75,000; splendid opening for ambitious young man; state experience, references and full particulars. A 289.

NEWSPAPER BROKER.

A. H. SMITH, Earlville, Ill., serves sellers and buyers in a satisfactory manner. See list in THE INLAND PRINTER for November. Correspondence invited.

SITUATIONS WANTED.

A FIRST-CLASS HALF-TONE FINISHER (engraver) seeking steady position with A1 photoengraving firm or printing house. A 297.

A GOOD RE-ETCHER AND FINISHER on high-grade half-tones, at present foreman in an Eastern engraving house, desires to change to the Middle West; practical in all branches. A 290.

A JOB COMPOSITOR, working on the better class of work, desires change; first-class references; union. A 296.

A PHOTOENGRAVER AND AN ARTIST desire positions with some South American newspaper; both are competent. A 327.

ALL-ROUND PRINTER AND PRESSMAN wants situation as foreman of pressroom for good firm, or assistant manager; would take small interest and assume management; if wanted exceptionally good, reliable man, address, with full particulars, A 204.

AN ALL-ROUND BOOKBINDER wants situation; has had 15 years' experience as foreman; sober and reliable.

ANY HOUSE wishing to install a half-tone or process engraving plant, or desiring manager for same, or a man capable of getting business, will find it to their advantage to communicate with A 330.

ARE YOU HAVING TROUBLE with your Linotypes? Situation wanted on run-down plant; correspondence solicited. A 299.

ARTIST wants situation in large printing establishment; can do designing, illustrating, mechanical, photo-retouching; also design booklets. A 212.

AS FOREMAN, by exceptionally modern, rapid, economical and punctual job compositor; of harmonizing executive ability, not the pompous, overbearing style, but firm and hustling; now in charge of 25 hands; do good presswork; New York city preferred. A 267, New York office, THE INLAND PRINTER.

At PRESSROOM FOREMAN, experienced on the highest grade of catalogue work, possessing an overlay process that saves one-third of the time in making ready, with fifty per cent better results, and who can turn out good work quickly and economically, desires foremanship of a first-class cylinder pressroom. A 317.

BY A COMPETENT CYLINDER PRESSMAN; has had experience on double-end Cottrell. A 324.

BY A GENTLEMAN, a position as manager or superintendent; practical man in the bookbinding business, capable of taking charge of any plant in that line; first-class business experience; have been president and manager; sold out interest. A 318.

COMPOSING-ROOM FOREMAN, managing or working; understands handling men, work and "those little things" advantageously; employment on merits. A 264.

CYLINDER AND PLATEN PRESSMAN desires steady position, with chance to improve; sober and reliable. A 269.

CYLINDER PRESSMAN, capable of handling any class of work, wishes position; first-class references. A 326.

CYLINDER PRESSMAN desires situation as assistant on web; wages no object. A 226.

CYLINDER PRESSMAN — First-class half-tone and colorwork; union, steady, sober; Colorado or California preferred. A 277.

CYLINDER PRESSMAN wants position as foreman; Western city preferred; now is assistant foreman in large Eastern pressroom; 5 years as foreman of pressroom previous to present position; accustomed to all grades of up-to-date work; union man. A 285.

ELECTROTYPE FINISHER or foreman in modern foundry, handling a high-grade of work; has a thorough knowledge of the business; no bad habits; willing to work and knows how; West preferred. A 315.

ENGRAVER for book-cover stamps, able to finish half-tones and zinc etchings, wants situation; publishing house preferred. L. BAER, 1876 North Irving avenue, Chicago.

EXCEPTIONALLY GOOD MACHINIST, thorough, obliging, reliable; newspaper, book; years experience, factory, etc.; increase output, keeping machines A1 condition. A 307.

EXPERIENCED PROOFREADER and practical printer, at present employed on commercial daily, desires position. A 301.

FIRST-CLASS AD. and all-round job man desires change; sober, reliable; West or South. A 336.

FIRST-CLASS ALL-ROUND UNION MAN wants position in newspaper or job shop; sober and reliable; Ohio, Michigan or Indiana preferred. A 159.

FIRST-CLASS STEEL AND COPPERPLATE ENGRAVER desires permanent position with well-established house; send for samples. A 250.

FOREMAN in house doing fine color and half-tone work would like to make a change; vicinity of Chicago or New York preferred. A 265.

GOOD ALL-ROUND BOOK AND JOB COMPOSITOR, with long experience, and very useful in modern languages, wants steady position; capable taking charge; industrious and reliable. A 306, New York office, INLAND PRINTER.

HALF-TONE PHOTOGRAPHER, first-class, 13 years' experience, wishes permanent position; best of reference; capable of managing and installing plant. A 292.

HIGH-CLASS MANAGER, of comprehensive composing-room experience, desires to correspond with large office requiring such service. A 110.

I WISH A POSITION with daily paper to draw news cartoons; write for samples. HENRY C. HUBERT, 242 Texas street, Dallas, Tex.

JOB COMPOSITOR desires a change; 10 years' experience, 5 on labels and circles; age 24; reliable. A 329.

LINOTYPE MACHINIST, one of the best in the country, is open for engagement. A 225.

LINOTYPE MACHINIST, used to tending fast machines, desires a change; married, strictly sober. A 313.

LINOTYPE MACHINIST-OPERATOR, also operator (man and wife), want position together or separate; expert machinist and first-class operators; might consider a 5 or 6 hour shift. A 72.

LINOTYPE MACHINIST-OPERATOR desires steady position; 5 years' experience, speed 5,000 per hour; can handle small plant; Minn. A 293.

LINOTYPE OPERATOR, speed 3,000 ems per hour, wants situation as apprentice on machine; north central States preferred. A 294.

LINOTYPE OPERATOR (woman) wants situation, book or newspaper. A 320.

LINOTYPE OPERATOR-MACHINIST desires change; West or Middle West preferred; sober, steady; 5½ years' experience. A 325.

LINOTYPE OPERATOR-MACHINIST of over 6 years' experience desires position; thoroughly competent in book or newspaper work; references. A 311.

LINOTYPE OPERATOR-MACHINIST, union, married, sober, reliable, wants position. Address G. C. CHAMBERS, 809 South Branson street, Marion, Ind.

NEWSPAPER FOREMAN of practical experience and ability, wants to make change; steady and reliable; union. A 286.

PHOTOGRAPHER — At half-tone operator open for engagement with a substantial commercial or newspaper firm; a dividend-bearing operator. A 310.

PRACTICAL PRINTER (certificated lecturer of the City of London Guilds for Technical Instruction), requires position as traveler or editor. A 270.

PRESSMAN — Cylinder and platen, desires steady position in modern office; state salary and full particulars; sober and reliable. A 258.

PRESSMAN — Cylinder and platen, desires steady position; union; married. A 20.

PRESSMAN, cylinder and platen, understands half-tones, careful, wants permanent situation in East; now employed. A 316.

PRESSMAN, cylinder, platen or web, desires position in job office; no objection to small town; sober, reliable. A 41.

PRESSMAN — First-class tri-color rotary newspaper, book and job pressman; had charge of tri-color rotary press for several years. A 276.

SITUATION WANTED as foreman, pressman or paper-cutter by all-round job and cylinder pressman; 15 years' experience; handle any make of printing machinery; strictly sober and reliable; A1 reference. CHAS. O. HOLT, 351 Seventh avenue, S. W., Roanoke, Va.

SUPERINTENDENT — Extended experience in business office and actively in charge of various mechanical departments, composing-room, pressroom, electrotyping, bindery and lithographing, employing hundreds of operatives, doing best class railroad, catalogue, art and general work; practical, progressive, successful; good address, well educated; married; 38 years old; strictly sober; exceptional executive ability; not now out of employment, desires change; would like to correspond with firm desiring service of thoroughly competent man. A 304.

SITUATIONS WANTED.

STEADY SITUATION by young Canadian job compositor; 10 years' city and country experience; at present in charge New York State weekly; union. A 300.

STEREOTYPING AND WEB PRESSMAN, 12 years' experience, desires position; will go anywhere; small daily preferred. A 11.

THOROUGHLY PRACTICAL PRINTER take charge machine department acting machinist; thorough machinist-operator, newspaper, book; good work, best results; references. L 307.

WANTED — Cox Duplex pressman or assistant on cylinder or platens wants position in first-class office. A 302.

WANTED — Linotype operator desires change; no bad habits; will go any place, West preferred. A 198.

WANTED — Position as circulation manager; 2½ years, and at present with best Chicago daily; A1 references. A 308.

WANTED — Position as Linotype operator; newspaper and job experience; strictly sober and reliable, union, married; central States preferred. A 279.

WANTED — Position by competent Linotype machinist-operator and all-round printer; best references as to character and ability. A 303.

WANTED — Young woman desires position as Linotype operator; has had 5 years' experience in operating English and German machines. A 120.

WANTED TO PURCHASE.

GERLACH'S ALLEGORIES, part or complete set; give number of volume and price. GEO. E. SMITH, Westwood, Cincinnati, Ohio.

WANTED — Secondhand Colt Universal, half-medium, in good condition. Address P. O. Box 844, New York city.

WANTED — Secondhand poster type. GABRIEL PRINTING CO., 419 Sacramento street, San Francisco, Cal.

WANTED — Secondhand router, saw, trimmer, shaver and half-tone beveler, also good job press; must be first-class and cheap; cash; state make; do not want worn-out machinery. DAVE WHITE, 2304 Rusk street, Houston, Texas.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, \$13.50 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat. Simpler, better, quicker, safer, easier on the type, and costs no more than papier-mâché. Also two engraving methods costing only \$2.50, with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard. Also, special, an all-iron foot-power circular saw for \$27. Come and see me if you can; if not, send postage for literature and samples. HENRY KAHRS, 240 East Thirty-third street, New York.

ANYBODY CAN MAKE CUTS with our simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskilful on common sheet zinc. Price of process, \$1. All material costs, at any drug store, about 75 cents. Circulars for stamp. THOS. M. DAY & SON, Hagerstown, Ind.

ATTENTION — Linotype machine motors, secondhand, attached; also other electric motors. C. A. BORNE, 53 Rose street, New York city. Repair shops.

DO YOU USE ANY CARBONS? Will exchange same for advertising. HERBST OFFICE SUPPLY CO., 146 Monroe street, Chicago.

LINOTYPE OPERATING AND MECHANISM TAUGHT—The only Linotype school giving practical instruction in both operating and mechanism; students can enter any time; references, Mergenthaler Linotype Company, New York city; write for terms. WASHINGTON LINOTYPE SCHOOL, 610 G street, Washington, D. C.

PERFECTION PAD CASES for statements, note-heads, letter-heads, bill-heads; no more padding necessary; write for price-list. ROSENTHAL BROS., 140 Monroe street, Chicago.

PRINTERS — Buy your imposing stones direct from manufacturer; it will pay you; for circulars and prices address NESHOBE MILLING COMPANY, Lock Box 131, Hoosick Falls, N. Y.

STEREOTYPE PAPER, ready for use, saves time and type. Drying blankets, space packing, stereotype backing powder, beating brushes, metal refining powder for cleaning Linotype and stereotype metal, matrix paper and stereotype paste powder for brush or machine, useful for half-tones, at reasonable prices. FRIEDRICH SCHREINER, Plainfield, N. J.

STOCK CUTS for advertising any business. If you are interested send for catalogues. BARNES-CROSBY COMPANY, Fifth avenue and Washington street, Chicago.

THE NORTHWESTERN NOVELTY COMPANY, of Janesville, Wis., make a specialty of manufacturing advertising yardsticks and rulers; salesmen will do well to take this line.

JOB PRINTING WANTED

IN EXCHANGE for high-grade piano, well-known make; postal card will bring you full information. A 331.

WE MANUFACTURE and carry a complete line, embracing every machine and requisite used in the equipment of a modern paper-box factory, including Folding-Box Gluing Machines. Catalogues free.

147 S. Clinton Street,
CHICAGO

WILSON PAPER BOX MACHINERY CO.

McDERMUT'S
TYPOGRAPHIC
STYLE-BOOK

A standard of uniformity for Spelling, Punctuating, Capitalizing, Abbreviating, Compounding, Divisions, Tabular Work, Use of Figures, and kindred things. Leather, vest-pocket size; 6-point, 76 pages, indexed, 50 cents. Specimen pages free. University Ptg. Co., Bellevue, Neb.

Peerless Padding Glue The Best and Cheapest

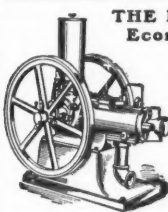
Is pure white, forms a tough, elastic skin, dries quickly, and is not affected by the weather. Packages 5, 10 and 25 lb. cans. Price, 12 cts. per lb. Samples on application. CLELAND CHEMICAL CO., 115-117 Nassau Street, New York.

Want Printers to save money, time and trouble by using the McInty Patent Adjustable Feed Guide for job presses (no galleys or stick pins) and the McInty Newspaper File and Binder. Save their price every month. Satisfaction guaranteed. Write for descriptive booklet.

McGINTY FILE AND GAUGE CO., DOVLESTOWN, PA.

GUMSTICKUM settles the paste problem for newspaper and job offices. No smell, flies, waste, air-tight receptacles or sweaters. "Best thing on the market for a professional man." "I am stuck on it."

Quart size package, 25 cents in silver; liberal discount on quantities. ED. MADIGAN, CLARKSVILLE, IOWA.



THE MIETZ & WEISS—The only Automatic, Economical and Safe Power for Printers.

Our 3 H.P. KEROSENE ENGINE will run one large newspaper press, six jobbers, one paper cutter, one stitching machine, and typesetting machine, with three gallons of common kerosene oil per day.

Highest Award at Paris Exposition, 1900, for Direct-Connected Generator Set, and Gold Medal at Buffalo Exposition, 1901.

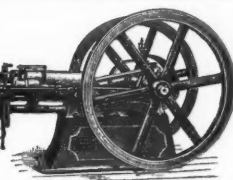
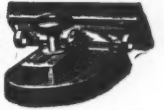
Made in sizes from 1 to 60 H.P. Send for catalogue.

A. MIETZ

128-138 Mott St., NEW YORK CITY.

Sharpen or Whet your Paper Cutter Knife

quickly and perfectly right in the machine, without danger of cutting yourself, with Hoerner's Little Wonder Sharpener. Reduced Price, \$2.50; cash with order, \$2.35. Get it now, it's so convenient and quickly pays for itself. Circular on application. For sale by dealers or by the inventor, J. S. HOERNER, HIGHLAND, ILL.



Repairs

Are rarely necessary, but when they are needed we don't take advantage of your necessity and charge exorbitant prices for parts. If you'll get our catalogue and read it you'll understand why

OLDS ENGINES

so seldom need repairs.

OLDS MOTOR WORKS,

230 River Street,

Lansing, Michigan

SENT FREE

Ask for a copy of The Inland Printer List of Books, sent free

The INLAND PRINTER CO., 212 Monroe Street, Chicago. ★★★★★★

BAUSCH & LOMB

Plastigmat f-6.8

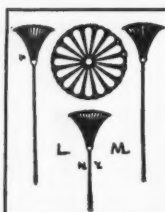
The Perfect Photo Lens, the latest lens invention, the most perfectly adapted to all modern requirements, composed of 8 lenses giving perfect optical correction, great speed and superior pictorial results. Either system can be used separately for long distance or portrait work. It is small, compact and will take any shutter, fit any camera. It is perfectly under control giving anything from the sharpest definition to the broadest effect. Reproduction of 5 difficult pictures free.

Bausch & Lomb Optical Co., Rochester, N. Y.

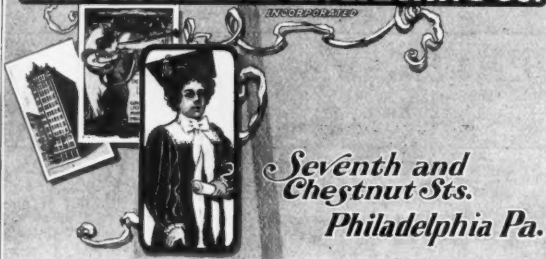
NEW YORK. CHICAGO.

Schlegel's Patent Aluminum-Imitation Gold Leaf

In Shades: Like Genuine Gold. XX Deep, Usual and Medium.

DIRECTIONS:**HOT PROCESS**—Apply on cloth, leather, leatherette, paper, wood or pasteboard, Schlegel's Eureka Stamping Size with sponge; allow to dry, lay the leaf over it, impress the hot die and brush the remaining leaf off. Then give one coat of Schlegel's Waterproof Patent Leaf Protector.**COLD PROCESS**—Print with Schlegel's Elastic L. of Cold Printing-Embossing Size; press the leaf against the tacky size, then feed the sheet the second time so that the clean die strikes on top of the first impression and wait three hours. Then coat with Schlegel's Patent Leaf Protector.**A PERFECT SUBSTITUTE FOR REAL GOLD LEAF.****IMPORTANT**—For bookbinders, embossers, tip and badge printers, paper-box, photo and sample-card manufacturers, lithographers and printers.**OSCAR SCHLEGEL**, New York, San Francisco, Montreal, Toronto.**Japanese & Chinese PAPERS**

Japanese Grass Cloth and Leather for Fine Bindings

Lionel Moses, Importer66-68 DUANE ST., NEW YORK
Branch, 149-151 Fifth Ave. Telephone connections**THE STANDARD ENGRAVING CO.****Writing Papers**

A very select line for Printers, Publishers and Bookbinders, including the following well-known brands:

LEDGER PAPERS—Scotch, Defendum, Chicago, Commerce.**BOND PAPERS**—Parson's, Old Hampden, London, Hickory, English, Chicago.**LINEN PAPERS**—Hornet, Kenmore, Lotus, Extra Superfines, Fines, Etc. Parson's White and Colored, Elmo Colored, Acorn, Somerset, Lulu, Noble, Pasco. *Send for Samples.***Chicago Paper Comp'y**

273-275-277 Monroe Street, CHICAGO

THE ROBERT DICK MAILER

The Printers' friend. Unrivalled for simplicity, durability and speed. With it experts have addressed from 6,000 to 8,586 papers in less than an hour. Latest record, 200 papers in less than a minute. No office complete without it.

For information concerning mailer, address

Rev. Robert Dick Estate

139 W. TUPPER ST.
BUFFALO, N. Y.PRICE, \$20.25,
WITHOUT ROYALTY**HIGGINS' VEGETABLE GLUE**

A DENSE, strong, glue-like paste for sticking paper or cloth to wood, leather or glass; hence valuable in photo-engraving, electrotyping, printing, bookbinding and kindred trades. Should be used instead of animal glue, as it is clean and sweet-smelling, and is always ready for use without fussy preparation or waste. In 1, 2, 5 and 10 lb. cans, and in bulk.

CHAS. M. HIGGINS & CO., Mfrs.

NEW YORK — CHICAGO — LONDON

Main Office, 271 Ninth St. } **BROOKLYN, N. Y.**
Factory, 240-244 Eighth St. } U. S. A.**THE JAPAN PAPER COMPANY**Has moved to much more commodious quarters at **36 EAST 21ST STREET, NEW YORK**, where they will be glad to show their friends and customers their lines of**HIGH-GRADE IMPORTED PAPERS**In addition to a complete stock of Japanese Vellum, Tissues and Copying Papers, Genuine and Imitation Parchment, French Japan Printing paper, and French India paper, pasted, attention is called particularly to our **exclusive** line of Imperial Japan Vellum, the product of the Insetu Kioku, or Paper Mill of the Japanese Government, at Tokio, and to the French hand-made, deckle-edge papers in numerous tints.

Special sizes and weights can be had on import orders.

SUMMER ROLLERS

The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

**WE MAKE
THE BEST
THAT CAN
BE MADE**

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.

GRAPHITE for LINOTYPE MACHINES

It beats anything you ever saw

SAMPLE FREE

Joseph Dixon Crucible Co. JERSEY CITY, N. J.



**WE
PAY
FREIGHT
ON
LARGE
ORDERS**

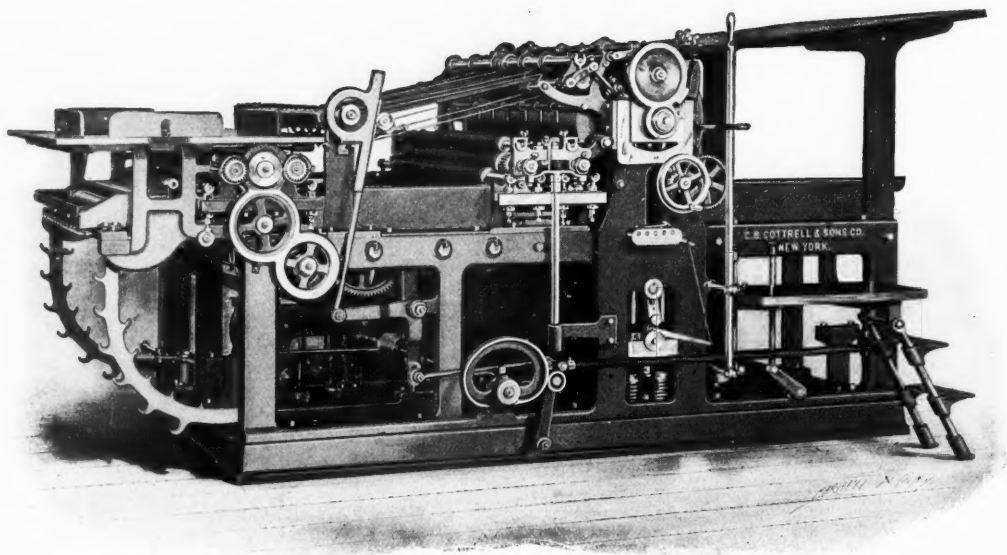
*Not only that:
We offer other inducements
in the way of PRICE.*

**THE
WILLIAMSON-HAFFNER
ENGRAVING CO.**

DENVER, COLO., U.S.A.

*Note—Our plant occupies three
floors, 50x125 feet,
employing 50 men. This
is the reason we want
the LARGE orders.*

The advertisement features a central illustration. At the top, a winged figure, possibly a personification of Liberty or Justice, stands on a pedestal, holding a torch and a scroll. Below her, a man in a tunic and sandals stands on a stone base, holding a large hammer. To the right, a woman in a long dress sits on a wooden spinning wheel, with a child sitting beside her. The background is a dark, arched frame. In the top right corner, there is a decorative crest with the letters 'W' and 'H' intertwined.



A Fable.

You recall the story of the old man and his sons, and how he showed them that so long as they kept together, like a bundle of fagots, they could not be broken, although each one separately could endure but little strain.

The Cottrell Press illustrates this fable.

A single good quality in this Press would count for little. The doubtful buyer might easily overleap a single argument.

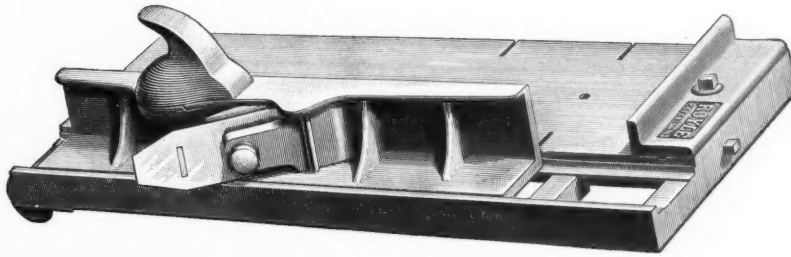
But when quality of work, the pressman's convenience, producing power, durability and speed together seize him by the hand, he is led to purchase not only by inclination but by the stern logic of facts.

It isn't *one* advantage only that it secures; it is a *dozen*. Taken together they designate that money-making piece of machinery which men call the "COTTRELL PRESS."

C. B. Cottrell & Sons Co.

41 Park Row, New York.

279 Dearborn Street, Chicago, Ill.



We Offer a line of shoot-boards of great merit. We build several styles and sizes, also square and beveling planes. All these are very strong, reliable tools, perfectly accurate and of great value to the engraver.

JOHN ROYLE & SONS
PATERSON, N. J., U. S. A.

Crane's Ladies' Stationery

*Sold by all Stationers
and Booksellers*

Our Papers are supplied in Fine Wedding Stationery, Visiting Cards and other specialties by GEO. B. HURD & CO., New York, whose boxes bear the word "Crane's," containing our goods.

THESE goods are suited to the tastes of the most select trade. Their merits are known the world over, and they yield a profit to the dealer. Once tried, the purchaser becomes a regular customer. Presented in the following styles and qualities:

SUPERFINE QUALITY—In Light Blue Boxes, containing $\frac{1}{4}$ ream of Note Paper each, and in separate boxes $\frac{1}{4}$ thousand Envelopes corresponding.

EXTRA SUPERFINE QUALITY—In Lavender Colored Boxes, containing $\frac{1}{4}$ ream of Extra Fine Paper each; in like boxes are Envelopes to match.

MANUFACTURED BY

Z. & W. M. CRANE
DALTON, MASS.

All this Stationery
can be relied on as
represented ■ ■ ■

CROWN



PLATES

PICTURES TALK

MORE THAN WOMEN.

DO YOU EVER MAKE THEM TALK FOR YOU?

Every progressive newspaper and job printer should use the Hoke Crown Engraving Plate Process of making cuts. It is simple, quick and inexpensive; used by the largest dailies, also by the smaller weeklies.

Tell us about yourself and we will explain the adaptability of our method to your needs. You make the cuts in your own office. We furnish you with the tools, materials and instruction, and we *guarantee* your success. No expensive plant is required. Cost of maintenance is nominal.

We place publishers in correspondence with competent artists when desired. We instruct local artists when requested. All letters answered promptly. Write us. Our many years of experience will help you.

HOKE ENGRAVING PLATE CO.

Patentees and Sole Manufacturers,

St. Louis, Mo., U. S. A. and 111 Fleet St., E. C., London, Eng.

Engravers

ADVERTISING IDEAS

*Seller Headers, Cards, Checks,
Bonds, Cover Designs*

in Photo Litho

*Pen & Ink & Wash Drawings
Half-Tones & Line Engravings*

CLAY MODELING

WOOD ENGRAVING

ELECTROTYPING

SEND FOR PERFECTION BOOKLET

OP. ZACHER & CO.

PHONE MAIN 3850

221

5TH AVENUE
COR. QUINCY ST.

CHICAGO

ROLLERS

Bingham Brothers Co.

Founded 1849.

Manufacturers of "MACHINE-CAST"

PRINTERS' ROLLERS,

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NEW YORK. } } PHILADELPHIA.

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And **BOOK**
PAPERS

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We will gladly answer all ques-
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Acme Staple Co. Ltd.

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PHILADELPHIA, Pa., U.S.A.

Patented Europe and America.

Gold Medal

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AMERICAN TYPE FOUNDERS Co., 405 Sansome St., San Francisco, Cal.
MILLER & RICHARD, . 7 Jordan Street, Toronto, Ont.

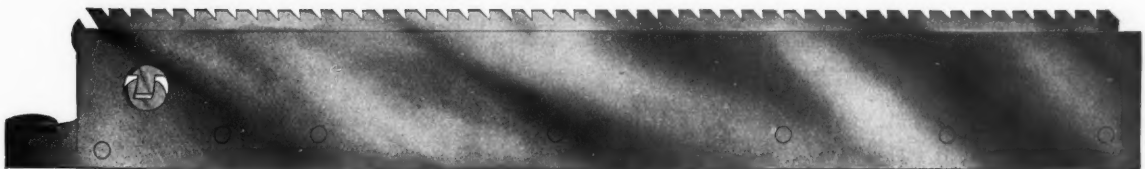
AMERICAN TYPE FOUNDERS Co., 606-614 Sansom Street, Philadelphia, Pa.

The Damon Perforating and Scoring Machine

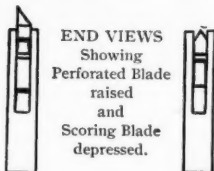
Will SCORE or CREASE as well as Perforate.



Full Size No. 2 Machine—Scoring Blade.



Full Size No. 2 Machine—Perforating Blade raised.



END VIEWS
Showing
Perforated Blade
raised
and
Scoring Blade
depressed.

If you are not using it you have not investigated it, for its cost, which is very small, can be saved many times over in any job office. Write to your nearest supply house or to us for descriptive circular.

Locks into form for perforating or scoring the work without inking it at the same time it is printed, saving 100 per cent. Two blades, a perforating and a scoring blade, are fitted to each machine and are easily interchangeable. The blade, which rises and falls at each impression, is operated by a lever coming in contact with a rubber presser quod attached to the tympan.

Made in Four Sizes:
No. 1—Perforates or Scores $4\frac{1}{8}$ inches
No. 2— " " $6\frac{1}{8}$ "
No. 3— " " 9 "
No. 4— " " 11 "
Special Sizes made to order up to seven-
teen (17) inches length of blades.

In stock and for sale by all
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142 MAIN STREET ☐ ☐ OLD TOWN, MAINE.

Do You Imitate Typewriting?

If you do, you should use **Little's Printing Ink and Typewriter Ribbons** to match. The Blue Record Ink is recommended for general circular work, perfect match being obtained with Blue Record Ribbons. Send for sample of regular work.

Ink, Trial Pound \$3.00
Ribbons Each, 1.00
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These Tags have the best printing and writing surface of any tags made. They are uniform throughout in cut and quality. Every tag is exactly alike. Every eyelet and eyelet patch perfectly placed. Every tag perfectly made. They are the strongest—the best grades being reinforced with brass eyelets, and all tag patches being attached with our special waterproof glue.

Furnished in all sizes and qualities.

N. B. — Dennison's Tags save trouble and expense in printing and please customers because of above facts.


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GUMMED SUSPENSION RINGS

Dennison Manufacturing Co.
 THE PIONEER TAG MAKERS.
 BOSTON PHILADELPHIA CINCINNATI
 NEW YORK CHICAGO ST. LOUIS.

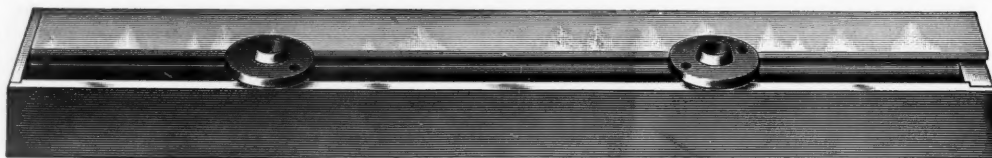


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THE ONLY PUNCH WHICH CAN BE WORKED SUCCESSFULLY ON A CYLINDER PRESS AS WELL AS A JOB PRESS

With magazine for catching the waste disks which prevents the bits of paper from getting on inking rollers or in the type

Locks in the form in any position, taking the place of a piece of furniture 8x50 ems or 8x30 ems, punching the work at the same time it is printed, saving 100 per cent. Write to us or nearest supply house for descriptive circular.



MAGAZINE WITH TWO PUNCHES IN PLACE

PRICE—One 8x30 ems magazine, with 2 dies - - - - - \$4.50
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Size dies: $\frac{1}{8}$, $\frac{3}{16}$, $\frac{1}{4}$, $\frac{5}{16}$,
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 all interchangeable.

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LARGEST LINE of Rebuilt Cylinder Presses actually in stock offered by Bronson's House

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| No. 614—46 x 60 Two-Revolution, 4 roller Cottrell Press. | No. 427—33 x 47 Three-Revolution Taylor Press. |
| No. 486—44 x 60 Two-Revolution, 4 roller Potter Press. | No. 721—39 x 53 Campbell Oscillator. |
| No. 617—44 x 60 Two-Revolution, 4 roller Huber Press. | No. 279—37 x 52 Hoe Drum Press. |
| No. 374—41 x 60 Two-Revolution, 4 roller Campbell Press. | No. 590—33 x 48 Cranston Drum Press. |
| No. 609—43 x 56 Two-Revolution, 4 roller Cottrell Press. | No. 595—32 x 46 Potter Drum Press. |
| No. 293—41 x 56 Two-Revolution, 4 roller Campbell Press. | No. 533—29 x 43 Cranston Drum Press. |
| No. 543—37 x 52 Two-Revolution, 4 roller Campbell Press. | No. 621—29 x 42 Potter Drum Press. |
| No. 578—36 x 52 Two-Revolution, 4 roller Potter Press. | No. 616—25 x 40 Cottrell & Babcock Drum Press. |
| No. 558—34 x 50 Two-Revolution, 2 roller Campbell Press. | No. 607—21 x 24 Hoe Drum Press. |
| No. 587—33 x 48 Two-Revolution, 2 roller Campbell Press. | No. 597—18 x 22 Cottrell Drum Press. |
| No. 589—38 x 54 Cottrell Stop, 6 roller Press. | No. 613—17 x 21 Hoe Drum Press. |

Rebuilt presses to "beat the band," all in fine shape, first-class condition, and actually in the house. Buyers always satisfied with our machines. Over six hundred sold in six years. Come in and be convinced.

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Telephone, Main 224.

H. BRONSON, Manager.



Jones Press

The Jones Press

Is the Strongest
Job Press Made

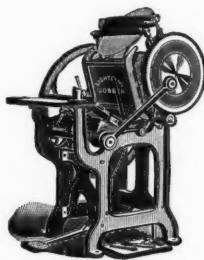
It has Time and Labor Saving Devices
found on no other Disc Press.

A Testimonial.....

I purchased one 12 x 18 and one 8 x 12 Jones Press . . . and would not exchange them for any job press in the world. I printed 1,000 books of 250 pages each, containing blank forms and half-tones, and the Duplex Ink Fountain did its work so nicely that there isn't a noticeable difference in the ink distribution on a single page of the books. The Brake, Form-starter, Throw-off, and numerous improvements must be tried to be appreciated. The presses run noiseless and are very fast, and are money-makers.—G. H. SLOCUM, Caro, Mich.

.....We Have Hundreds of Others.

Write for Circulars and Descriptive Matter and Our New Catalogue.



Lightning Jobber

The Lightning Jobber

Simple, Durable,
Strong, Fast.

The Best Low-Priced
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The Ideal

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Heavy Brace under
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Quick-moving Back
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Stick has sixteen
Cutting Surfaces.



Ideal Cutter

MANUFACTURED BY

The Jones Gordon Press Works (Successors to THE JOHN M. JONES CO.)
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SAMPLE SETS OF

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Wedding, Anniversary, Banquet, At Home,
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Old English and other late styles. CARDS
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Our Latest Specimens

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WM. FREUND & SONS

ESTABLISHED 1865

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*Splendid opportunities for bright and intelligent young men
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\$35,000—Good terms, to responsible parties, at 6 per cent;
big plant; big business; big opportunity for development. (Mich.)

\$17,000, with competent service, buys one-half interest in a
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equipment alone is worth over \$30,000; capital needed to enlarge.
(Near New York.)

WANTED—A bright printer of intelligence, familiar with the
technical side of printing, who has money to put into a business
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\$1,000 and Services—A good advertising man and also an
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\$1,500—Half interest in a small office in Fulton Street, New
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Printing Office in Beekman street will take a working part-
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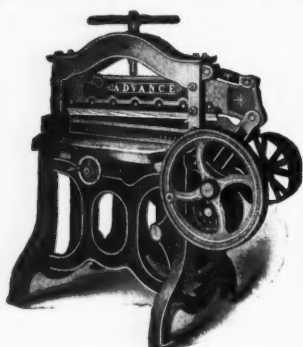
\$4,500 will buy a plant doing \$20,000 worth of business;
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Wanted—An active, hustling man who can get business and is a
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without capital. Large edition printer, special facilities for pam-
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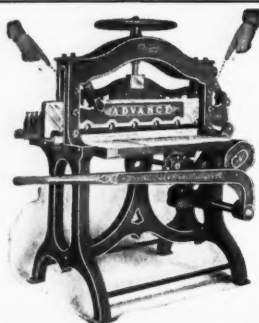
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Send for printed list.*

I enjoy the acquaintance and confidence of many of the best and largest
printers in almost every State in the Union, and my advantages for securing
favorable inducements in these special lines are unquestionable.

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Two Sizes: 30 and 33 inch



Six Sizes: 16, 19, 22½, 25, 30 and 33 inch

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A strong, convenient, substantial Cutter—Steel
Clutch—Steel Clutch Pinion—Steel Intermediate
Gear—Steel Intermediate Pinion—All Shafts,
Studs and Screws made of Steel. Good from start
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Manufactured by **THE CHALLENGE**
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The ADVANCE LEVER CUTTER

Artistic design—Accurate construction—Easy to
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The "EASY LEVER"—many other good points.
Ask for illustrated circular, giving complete de-
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Electrotype, Stereotype, Engraving Machinery
of the quickest and most durable type, and which meets the requirements of the trade in every respect,

Write to Us. We Have It

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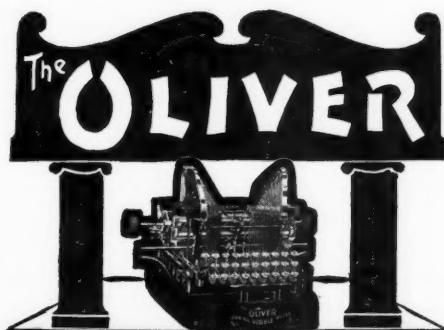
Quick Delivery at Reasonable Prices.

Our Curved, Flat and Combination Routing Machines

are *absolutely* the *FASTEST* in the world. Ease of operation, high speed without vibration, are features of excellence of these machines.

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194-204 South Clinton Street, CHICAGO, ILL.



—the Standard Visible Writer.

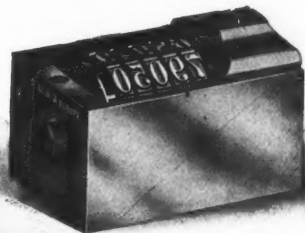
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Durability unquestioned.
Record unequalled.
It writes in sight.
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Art catalogue free.

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Number while you Print!

SAVING 100%

Investment Returned in Two Weeks



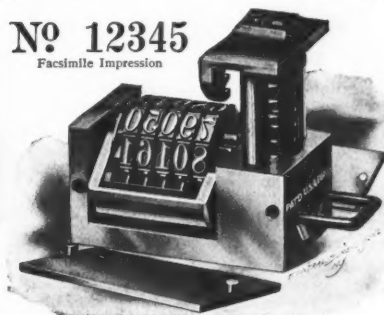
Absolutely Accurate . .

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\$12.60 Net

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No 12345
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View, showing parts detached for cleansing.

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Our Model No. 27
is the only Type-High Machine carried in stock and recommended by all Branches of . .

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BARNHART BROS. & SPINDLER.
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TORONTO TYPE FOUNDRY.
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Features of vital importance in design and construction which make the best Type-High Numbering Machine in the world ■ ■ ■ ■ ■

1st—A forged steel plunger geared direct to the actuating pawl swing—no intervening pins, levers or screws.

2d—Steel side plates which are instantly removable—held in position without screws, strengthening case and preventing interference of type matter with the movement.

3d—A non-breaking main spring located centrally under plunger—not at one side with a tendency to upset the plunger.

4th—A steel stroke-limiting staple instantly removable—no screws.

5th—A non-breaking unit retaining pawl spring, wound on both sides of pawl—providing uniform pressure—not attached to pin in pawl with a tendency to upset the pawl.

6th—A steel drop cipher of superior strength—no pins or screws.

7th—A non-breaking bronze-brass case—not a cheap, forced casting of brittle composition, subject to fracture under pressure in the form.

Special Numbering Heads for Harris Presses

Model No. 29—For Numbering Cash Sale Books.
No 35 1 to 50 repeating automatically. Same advantages of construction as our **\$9.00**
Model No. 27 **Net**

Immediate Deliveries. No Delays

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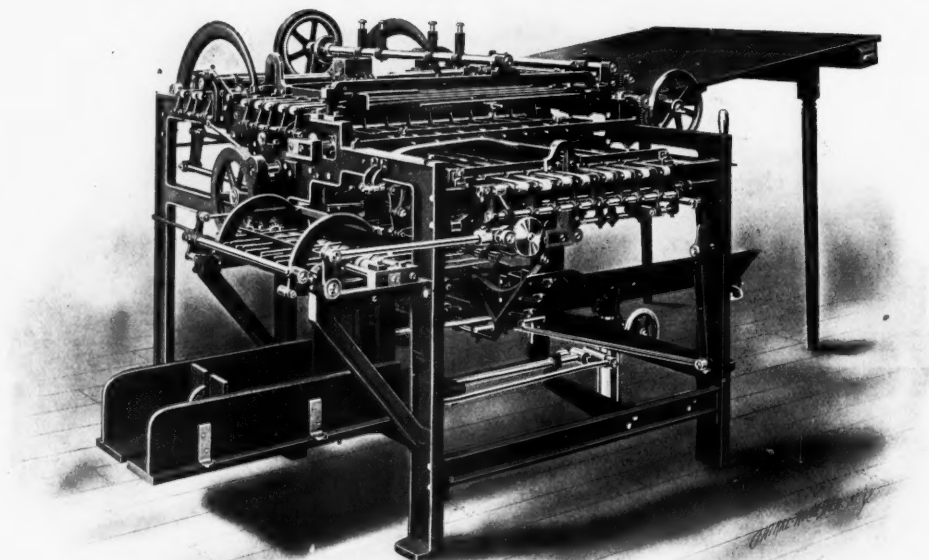
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ALWAYS SOMETHING NEW
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New
All-around Catalogue Folder



DESCRIPTION

Has seven sets of folding rolls. Has Automatic Sheet Retarder. Has Automatic Side Registers at all folds. Has Automatic Head Perforators that prevent "buckling" on all work. Has Adjustable Packers that are movable up and down to suit various sizes of work. Automatic Points can be added when required.

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It folds eights, twelves, sixteens, twenty-fours and thirty-tvos either regular or the long way. It folds double eights, twelves, sixteens, twenty-fours and thirty-tvos two-on.

MADE BY

BROWN FOLDING MACHINE CO.
ERIE, PENNSYLVANIA



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 E. C. Palmer & Co.,
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 The Courier Co.,
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 Albany, N. Y.
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 Reading, Pa.
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 Columbus, O.
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 Detroit, Mich.
 Grand Rapids, Mich.
 Indianapolis, Ind.
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 Spokane, Wash.
 Butte, Mon.
 Montreal, Que.

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The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged \$7 per year for two lines; more than two lines, \$2 per additional line.

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American Manufacturing Concern, Jamestown, N. Y.

ADVERTISING SPECIALTIES.

Marshall Mfg. Co., 190-192 Fifth ave., Chicago.

AIR BRUSH.

Thayer & Chandler, fountain air brush. 146 Wabash ave., Chicago. Send for catalogue.

BALL PROGRAMMES AND INVITATIONS.

Bahrenburg & Co., ball programmes, tassels and bevels. 29 Beekman street, New York.

Butler, J. W., Paper Co., 212-218 Monroe st., Chicago. Ball Programmes, Folders, Announcements, Invitations, Tickets, Society Folders.

BINDERS' MACHINERY.

Hickok, W. O., Manufacturing Co., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

Isaacs, Henry C., 10-12 Bleecker st., New York.

BOOKBINDERS' LEATHER.

Thomas Garnar & Co., manufacturers. 181 William st. and 22 Spruce st., New York.

BOOKBINDERS' SUPPLIES.

Slade, Hipp & Meloy, Incp'd., 139 Lake street, Chicago. Also, paper-box makers' supplies.

BOXWOOD FOR ENGRAVERS.

Grand Rapids Boxwood Co., Grand Rapids, Mich. Also, mounting woods.

BRASS-TYPE FOUNDERS.

American Type Founders Co. See list of branches under "Type Founders."

Missouri Brass-Type Foundry Co., Howard and Twenty-second streets, St. Louis, Mo.

CARBON BLACK.

Cabot, Godfrey L., Boston, Mass.

CARDS AND CARDBOARD.

Bahrenburg & Co., 29 Beekman st., New York. Formerly with Hastings Card and Paper Co.

CARDBOARD MANUFACTURERS.

Champion Coated Paper Co., Hamilton, Ohio.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CASE-MAKING AND EMBOSSING.

Shepard, The H. O., Co., 212-214 Monroe street, Chicago. Write for estimates.

CHALK ENGRAVING PLATES.

Hoke Engraving Plate Co., 304 North Third street, St. Louis, Mo.

CHARCOAL FOR ENGRAVERS.

Atlantic Carbon Works. Prepared Charcoal. E. 40th st. and E. Broadway, Brooklyn, N. Y.

COATED PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

American Steel and Copper Plate Co., 150 Nassau st., New York. Celebrated satin-finish plates.

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Ringler, F. A., Co., 26 Park Place, New York city. Electrotyping and photoengraving.

ELECTROTYPERS AND STEREOTYPERS.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Bright's "Old Reliable" St. Louis Electrotyping Foundry, 211 North Third street, St. Louis, Mo. Work in all branches.

Drach, Chas. A., Electrotyping Co., cor. Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Flower, Edwin, 216-218 William street, New York city. "Good work quickly done."

Hurst Electrotyping Co., 82 Fulton street, New York. Electrotyping and stereotyping.

Juergens Bros. Co., 140 to 146 Monroe street, Chicago. Also, engravers and electrotypers.

McCafferty, H., 34-36 Cooper sq., New York. Half-tone and fine-art electrotyping a specialty.

Peters, C. J., & Son, Boston, Mass. Stock cuts, embossing dies, embossing compound.

Rowell, Robert, Louisville, Ky. Oldest electrotyping foundry in the South.

Scott, Geo. C., & Sons, electrotypers. 208 Summer street, Boston, Mass.

Whitcomb, H. C., & Co., 42 Arch street, Boston. Electrotyping and engraving of all kinds.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.

Caps Bros., Kansas City, Mo. U. S. A.

F. Wesel Mfg. Co., 82 Fulton street, New York; 310 Dearborn street, Chicago; 15 Tudor street, London, E. C. Complete line of most advanced machines, all our own make.

Hoe, R., & Co., New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 235 Dearborn street.

The Murray Machinery Co., Kansas City, Mo. Electrotyping, stereotyping and etching machinery.

Shniedewend, Paul, & Co., 118-132 West Jackson boulevard, Chicago.

ELECTROTYPERS' AND STEREOTYPERS' METAL.

Great Western Smelting & Refining Co., 173-199 W. Kinzie street, Chicago.

ELECTROTYPING AND STEREOTYPING.

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Freund, Wm., & Sons, est. 1865; steel-die embossing to the printing, lithographing and stationery trade. 176 State street, Chicago.

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EMBOSSING DIES AND COMPOSITION.

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ENAMELED BOOK PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

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Freund, Wm., & Sons, est. 1865; steel and copper plate engravers and printers, steel-die sinkers and embossers. Write for samples and estimates. 176 State st., Chicago. (See advt.)

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United States Envelope Company, Springfield, Mass. Every description of envelope in stock or made to order. Famous for high-grade papereries. Seventy-five distinct lines of toilet papers. Quick deliveries—best values. Order of U. S. E. Co., Springfield, Mass.; Holyoke, Mass.; Rockville, Conn.; Worcester, Mass.; Hartford, Conn.; Milwaukee, Wis.

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Globe-Wernicke Company, The, Cincinnati. Broadway and White street, New York; 224-228 Wabash avenue, Chicago; 91-93 Federal street, Boston; 7 Bunhill Row, London, E. C.

FOIL.

Crooke, John J., Co., 149 Fulton street, Chicago.

FOLDING AND FEEDING MACHINERY.

Dexter Folder Co., factory, Pearl River, N. Y. New York, 200 Broadway; Chicago, 315 Dearborn street; Boston, 12 Pearl street.

Preston, Richard, 45 Pearl street, Boston, Mass. Folding and wire-stitching machines.

GLAZED PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

GUMMED PAPERS.

Pirie, Alex., & Sons, Ltd., 33 Rose street, New York. "Celebrated" brand lies perfectly flat.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.
Scott, Rogers & Robb (Gray's Ferry Printing Ink Works), manufacturers of printing-inks. 196-198 South Clark street, Chicago.
Star Printing Ink Works, F. A. Barnard & Son, 116 Monroe street, Chicago.
Thalmann Printing Ink Co., St. Louis, Chicago, Kansas City, Omaha, Des Moines. Mfrs. job, book and colored inks.
The Ullmann & Philpott Mfg. Co. Office and works, 89-95 Merwin street, Cleveland, Ohio.

JOB PRINTING PRESSES.

Boston Printing Press Co., 176 Federal street, Boston, Mass.

LAVETTE'S PATENT PHOTO-MAILING ENVELOPES.

Lavette, H. C., 230-232 Washington st., Chicago. List of jobbers and samples sent gratis.

LINOTYPE COMPOSITION.

Languages Printing Company, 114 Fifth avenue, New York. Books; magazines. Slugs; plates.
Rooney & Otten Printing Co., 114-120 W. 30th st., New York. Publishers' work a specialty.

LINOTYPE COMPOSITION FOR THE TRADE.

Kellogg, A. N., Newspaper Co., 73 West Adams street, Chicago.

LINOTYPE METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.
Great Western Smelting & Refining Co., 173-199 W. Kinzie street, Chicago.
Kansas City Lead and Metal Works, Fourteenth and Wyandotte streets, Kansas City, Mo.
The Eagle Smelting & Refining Works, B. Lissberger & Co., props., 738-740 E. 14th st., N. Y.

LITHOGRAPHERS TO THE TRADE.

Goes Lithographing Co., 158-174 Adams st., Chicago. Established 1879. Color and commercial work. Stock certificate and bond blanks, calendar pads, diploma and check blanks. Samples and prices on application.

LITHOGRAPH PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

MAIL PLATE SERVICE.

Mail Plate Co., 73 West Adams street, Chicago. Saves expressage (all plates postpaid by us).

MAKERS OF HIGH-GRADE PAPERS AND SOCIETY STATIONERY.

Eaton-Hurlbut Paper Co., Pittsfield, Mass.; New York office, 399 Broadway.

MERCANTILE AGENCY.

The Typo Mercantile Agency, general offices, 87 Nassau street, New York city. The special agency of the trade made up of the paper, book, stationery, printing, publishing and kindred lines.

MONOTYPE METAL.

Blatchford, E. W., & Co., metal for Lanston Monotype Machines, 54 North Clinton street, Chicago.

NUMBERING MACHINES.

Bates Manufacturing Co., 83 Chambers st., N.Y. Sole manufacturers of *Bates and Edison* Automatic Hand Numbering Machines. No connection with any other firm of similar name. Remember, our address is 83 Chambers street, New York; Chicago, 144 Wabash avenue; London, Eng., 34 Queen st., Cheapside, E. C. Factory, Orange, N. J., U. S. A.

Wetter Typographic Numbering machines print and number at one impression. 521 Kent ave., Brooklyn, N. Y. Sold by all dealers.

PAPER BOX MACHINERY.

American Type Founders Co. See list of branches under "Type Founders."

PAPER CUTTERS.

American Type Founders Co. See list of branches under "Type Founders."

Eardley & Winterbottom, 125-127 Worth street, New York.

Morgans & Wilcox Mfg. Co., Middletown, N. Y.
Shniedewend, Paul, & Co., 118-132 West Jackson boulevard, Chicago.

PAPER DEALERS AND MAKERS.

Bradner Smith & Co., 184 and 186 Monroe street, Chicago.

Chicago Paper Co., 273-277 Monroe street, Chicago. Headquarters for printers' supplies.

PAPER DEALERS—GENERAL.

Dobler & Mudge, Baltimore, Md.
Elliott, A. G., & Co., Philadelphia, Pa. Specialty, parchment and art vellum papers.
Japan Paper Co., 36 East Twenty-first street, New York city. See ad. in this paper.

PAPER JOGGERS AND COUNTERS.

Hart, R. A., & Co., Battle Creek, Mich. Job press counters, \$3; jiggers, \$15 and up.

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PAPER MANUFACTURERS—LEDGER ONLY.

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PAPERETERIES.

United States Envelope Co. Famous for paper-teries. Springfield and Worcester, Mass.

PHOTOENGRAVERS.

Bauer, H. C., Engraving Co., 17-21 South Meridian street, Indianapolis, Ind. Engraving by all processes.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Dobinson, W. J., Engraving Co., 277 Washington street, Boston, Mass. Half-tone and line etching.

Franklin Engraving and Electrotyping Co., 341 Dearborn street, Chicago.

Kelley, S. J., Engraving Co., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.

Peninsular Engraving Co., Evening News building, Detroit, Mich.

Peters, C. J., & Son, Boston, Mass. Half-tone, line and wax engravers.

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United Brethren Pub. House, Dayton, Ohio. High-grade general illustrators.

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Wolfe, M., Dayton, Ohio. Teacher new 3-color process. Manufacturer screen plates.

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Photochrom Co., The, sole publishers of Photochrom and Phostint, Detroit, Mich.

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Kelton's, M. M., Son, C. Kelton, proprietor, 124 Baxter street, New York city.

PRESSES.

Duplex Printing Press Co., Battle Creek, Mich. Flat-bed perfecting presses.

Goss Printing Press Co., 16th street and Ashland avenue, Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

Hoe, R., & Co., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.

PRESSES—CYLINDER.

American Type Founders Co. See list of branches under "Type Founders."

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 38 Park Row; Barnhart Bros. & Spindler, general western agents, Chicago.

PRESSES—HAND OR FOOT.

Kelsey Press Co., Meriden, Conn.

PRESSES—ROLL-PAPER.

Caps Bros., Kansas City, Mo., U. S. A. Sheet and roll wrapping-paper presses.

PRESSES—JOB PRINTING.

American Type Founders Co. See list of branches under "Type Founders."

Eardley & Winterbottom, 125-127 Worth st., N.Y.

Isaacs, Henry C., 10 and 12 Bleeker street, N. Y.

PRINTERS' MATERIALS.

American Type Founders Co. See list of branches under "Type Founders."

F. Wesel Mfg. Co., 82 Fulton street, New York; 310 Dearborn street, Chicago. Specialties: brass and steel rules, galleys, electric-welded chases, mahogany and iron stereotype blocks, composing-sticks, wire-stitchers, rule and lead cutters, self-inking proof presses, saw tables.

Hartnett, R. W., 52-54 North Sixth street, Philadelphia, Pa.

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THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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Kennedy, T. E., & Co., 414 East Pearl street, Cincinnati. Printers' outfitters. Large stock secondhand machinery. Sell Barnhart's type, Huber cylinders, Gordon and Universal jobbers, Brown & Carver cutters, and other goods. Quote best prices.

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Chicago Roller Co.; also, tablet composition. 84 Market street, Chicago.

Dietz, Bernhard, Grant and Mercer streets, Baltimore, Md.

Godfrey & Co., printers' rollers and roller composition. Philadelphia, Pa. Established 1865.

Grayburn, John, 525 First avenue, Pittsburg, Pa. Established 1871. Try our padding glue.

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Wild & Stevens, 148 Congress street, Boston, Mass. Established 1859.

PRINTING PRESSES—SECONDHAND.

American Type Founders Co. See list of branches under "Type Founders."

Preston, Richard, 45 Pearl street, Boston, Mass. Printing, folding and wire-stitchers.

RUBBER STAMP MACHINERY.

Dorman, J. F. W., Co., Baltimore Md. All rubber stamp supplies, type, small presses, etc.

SECONDHAND MACHINERY.

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Blatchford, E. W., & Co., 54 Clinton street, Chicago.

Great Western Smelting & Refining Co., 173-199 W. Kinzie street, Chicago.

Kansas City Lead and Metal Works, Fourteenth and Wyandotte streets, Kansas City, Mo.

TARCOLIN.

Chicago Solvent Supply Co., 153 S. Jefferson st., Chicago.

TIN-FOIL.

Crooke, John J., Co., 149 Fulton street, Chicago.

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Bruce's New York Type Foundry, 13 Chambers street, New York.

Crescent Type Foundry, 346-348 Dearborn street, Chicago.

Hansen, H. C., type founder and printers' supplies. 190-192 Congress street, Boston, Mass.

Inland Type Foundry, S. E. cor. 12th and Locust sts., St. Louis, Mo.; 188 Monroe st., Chicago. Inventors of Standard Line Unit Set Type.

Newton Copper-Facing Type Co., 18-20 Rose st., New York. Established 1851.

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American Type Founders Co. See list of branches under "Type Founders."

Empire Wood Type Co., 79 Centre st., New York. Manufacturers enameled and plain-faced wood type and general wood goods for printers' use. Write for catalogue.

Hamilton Mfg. Co. Main office and factory, Two Rivers, Wis.; eastern factory and warehouse, Middletown, N. Y. Manufacturers of wood type, cases, cabinets, galleys, etc.

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I have been surprised at the great number of really splendid opportunities there are for ambitious and capable young printers to get into a growing business where energy and ability will count for more than money and influence, and where the possibilities of success are almost unquestionable.

My acquaintance among the printers of the United States brings to me information of these splendid chances, because my business is to "fit round pegs into round holes"—to tell the man of ability, whose means are too small to start in business on his own account, where there is a business opening

that will not only be a safe investment for his hard-earned savings, but where his personality and his energy will enable him to develop that investment and share in the benefits as an owner instead of merely working for wages.

As a Printer's Broker, one of the branches of my business is to help business men to surround themselves with people who are capable of assuming some of the responsibilities of a growing business and assist in its development. Some of the greatest successes the commercial world has known have been developed only by having a corps of interested men of ability who knew that they would be sharers in the fruits of their own labors.

Business men in the printing and allied trades engage me to find the right men for their especial needs, and I have a variety of exceptional opportunities for those qualified to fill them. This is not an employment bureau, and there is no charge to those who take up the opportunities. If the reader of this announcement is capable and ambitious, and can fill the requirements, and is looking to better his condition in life, it is probable that I can help him. Send me particulars.

PAUL NATHAN : : Printer's Broker

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WETTER

THE list herewith comprises a dozen of the largest concerns in the world, each having large experience with numbering machines of the type designed for use on printing presses. The mere fact that they have purchased for 15 years and are still purchasing WETTER machines, after a careful test of others, ought to convince you that the WETTER is the only safe machine to buy.

It is the only perfect machine made—that's putting it strong, but we can back up this claim. Have thousands of letters of commendation from printers all over the world, lauding the WETTER away above any device used in a printing office.

The WETTER is small enough to permit printing and numbering at the same impression. Is *automatic* from 1 up to 100,000. *Built of steel* throughout. *Figures finely engraved*, producing work equal to steelplate printing. Made strong enough to stand the roughest usage incident to heavy press printing. *Each machine is fully guaranteed.*

Recommended and For Sale by every Type-founder and Dealer in Printers' Supplies.

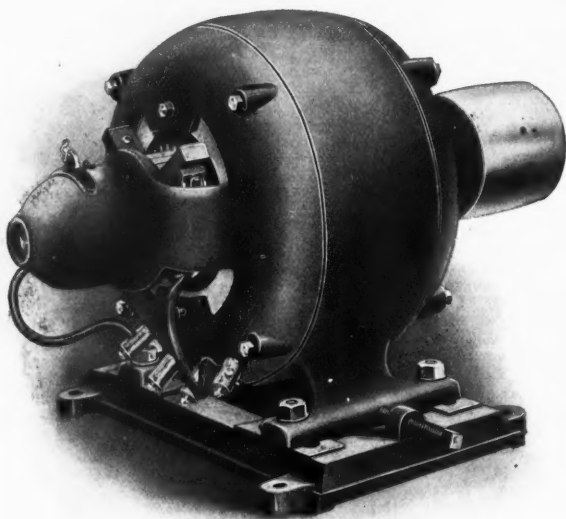
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Steel Frames, Multipolar Fields.
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IDEAL for Presses, Paper Cutters, Folders, Stitchers, Ruling Machines, etc.

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From Charles Eneu Johnson & Co.

PHILADELPHIA, Feb. 21, 1898.
MESSRS. BINNEY & SMITH,
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Gentlemen.—We beg to say that we have used Peerless Black in our inks ever since its introduction. We do not hesitate to say that in the higher grades of Black Inks its use is most advantageous, due to the valuable properties not possessed by other Gas Blacks.

We consider its use essential in the preparation of the various Half-tone Inks now so much used. We are,

Very truly yours,
CHARLES ENEU
JOHNSON & CO.

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The opinion of these successful printing ink makers is a sure guide for you—for from such firms money can't buy such praise, and their indorsement and permanent patronage is positive proof of the merit of Peerless Black.

From Frederick H. Levey Co.

NEW YORK, April 11, 1898.

MESSRS. BINNEY & SMITH,
257 Pearl St., New York:

Gentlemen.—Referring to our conversation, we certainly expect to renew our contract with you for "Peerless" Black.

We shall continue to use "Peerless" in our Half-tone and Letterpress Inks, as we consider it superior to any other Black, especially for fine half-tone work.

Very truly yours,

FRED. H. LEVEY,
President.

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and Free Sample to—

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Price of 200-page book, for 1,000 jobs, \$3.50 net.

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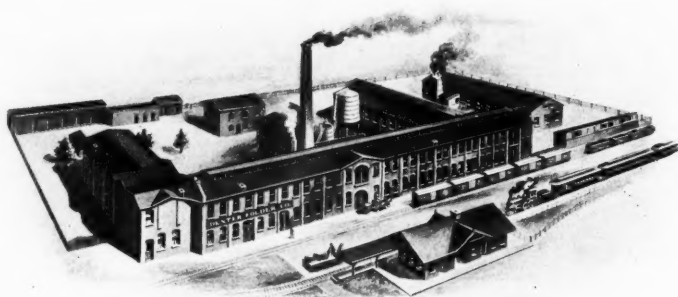
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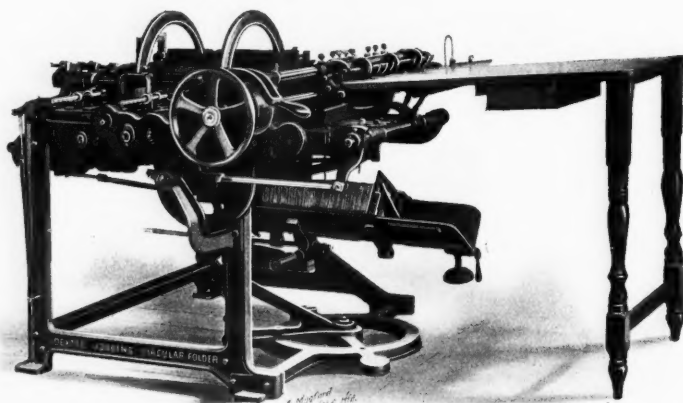
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Simplest * Strongest * Best
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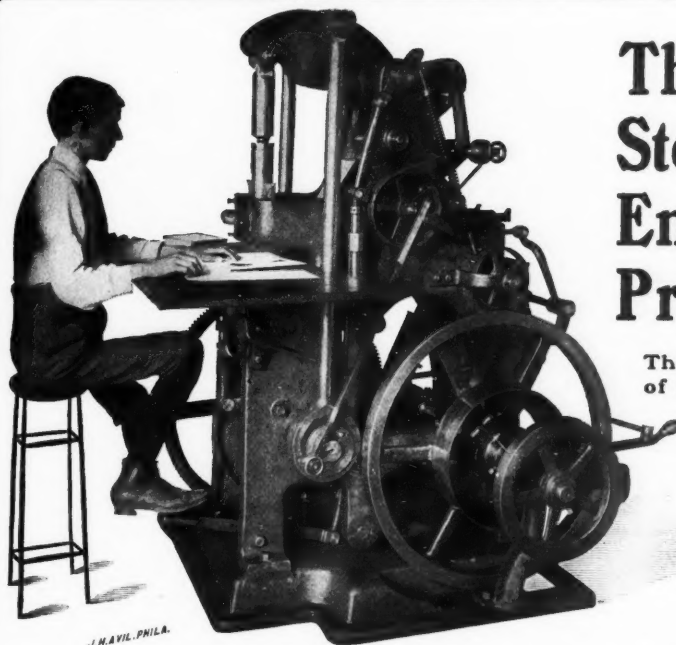
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2 sheets to
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THE LATEST ACHIEVEMENT IN THE
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BETTER, STRONGER, SAFER INKS

THAN WERE EVER MADE BY US OR ANY ONE ELSE
EFFECTS HERETOFORE UNKNOWN NOW EASILY PRODUCED

TWO OR THREE COLORS
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WE CLAIM VERY MUCH, BUT WE ARE READY TO
PROVE IT ALL

PRINTERS, HALF-TONE PLATEMAKERS, PUBLISHERS, YOU ARE
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IT IS A MORE RADICAL IMPROVEMENT THAN THE HALF-
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THE HIGHEST DEGREE OF PERFECTION
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OUR COMPLETE TINT FORMULÆ SENT FREE with every order for Lake Shore Black.

Frank M. Lees & Bros.
Engravers and Printers of Cerotypes.
216 William Street,
New York.

THIS letter-heading is familiar to the printing trade generally; it has been printed on numerous circular letters that we have sent out and is the heading that we use on our own stationery. This particular plate has been printed more than 50,000 times.

We are the only makers of CEROTYPES. There are other engravers who pretend to make Cerotypes, and some of our friends who have patronized them have been victimized. The following letter from Buenos Aires, South America, is a sample of many that we have received.

GENTLEMEN,— In August last we sent to a New York agent an order for Cerotypes and electros of same, and wrote as follows: "We hear that F. McLees & Bros., of 216 William Street, are the very best for Cerotype work, but you are at liberty to place our order elsewhere if you know of any one better." We have received the Cerotypes (?), but are in total ignorance of the name of the makers, as the agent does not so enlighten us either in his letter or invoice. We can not credit for a second that the work has been done by you, as most of the blocks are execrably executed. We enclose proofs (struck off in New York), from which you can see the class of engraving done; too heavy head strokes; irregular, uneven and shaky letters. None of the letters are at all like, in character, the specimens (lithographed) that we sent, nor like your specimen sheets sent us. Will you please let us know if the work was done by you or not, and oblige,

Yours truly,
J. H. KIDD & CO.

Enough said.

FRANK McLEES & BROS., 216 WILLIAM ST., NEW YORK.

Automatic Register on the Job Press

WHATEVER comes along, remember Megill is the first in this class of Automatics as in Gauge Pins, and has reached a construction containing advantages that no other can.

Beware of Infringements.

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"THE politicians can beat me burrowing, but they can not beat me flying, and if I can keep them in the air folk can see as much of them, and so can I, as they can of me."

The above remarks, made by the Hon. Seth Low, carried more weight than a long-drawn-out speech, and considerably helped his election as Mayor of Greater New York.

I am taking the liberty of applying them to my own case, as I have yet to meet defeat in a fair, open race for business. I can not do any burrowing. I employ no agents. I have no branch houses. By business is transacted solely by mail, and when I receive an order from the boss I can't slide around to the rear door and blow the boys who use the stuff. My goods stand on their merits, and when they fall down I cheerfully refund the money and pay the transportation charges.

Out of 10,832 orders filled last year I had to return the cash in only a half a dozen cases. Send for a copy of my price-list, and compare it with what you have been paying for inks on credit. If the saving doesn't warrant sending me an order, I won't expect to hear from you. Don't forget my terms are cash with order, otherwise I won't ship the goods.

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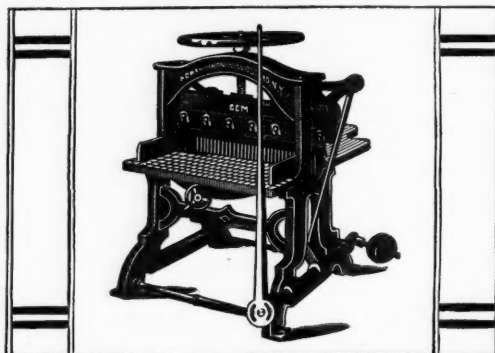
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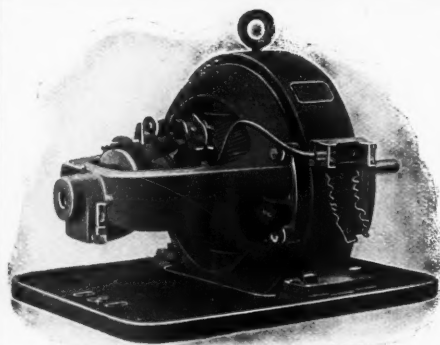


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is properly equipped for the Prompt, Clean
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Celebrated "C & C" Electric Motors

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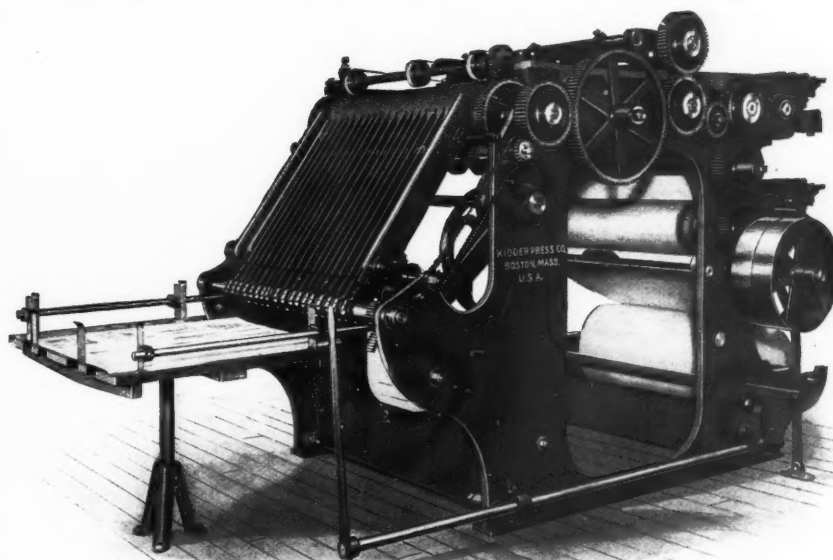
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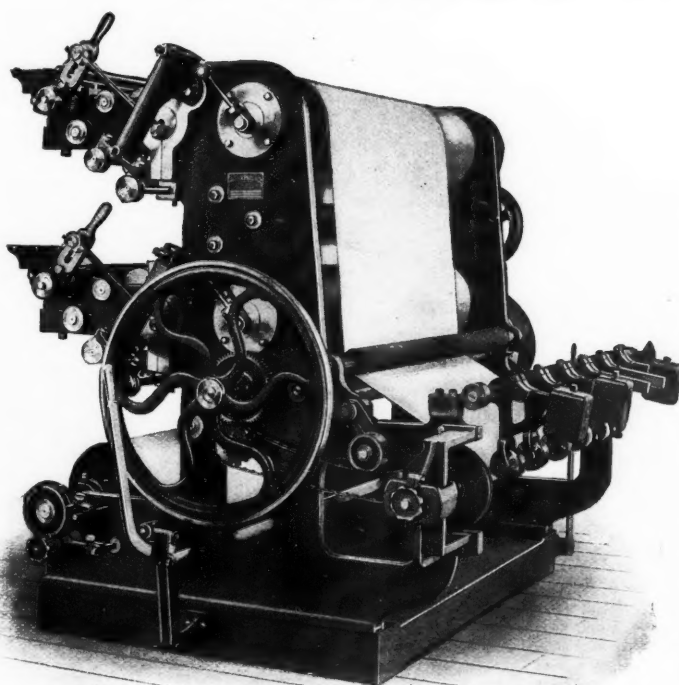


FACTORY—DOVER, NEW HAMPSHIRE



COMBINATION ROTARY WRAPPING-PAPER PRESS.

Delivers product in sheets or rolls, or both. Prints in one, or two, or three colors.



ROTARY WRAPPING-PAPER PRESS.

Roll product only. One, or two, or three colors.

IF you are thinking of putting in a plant for any kind of rotary printing in one or more colors, write us and let us tell you what you want and what we have to supply that want. We build better Rotary Presses, and sell them for less money, than any other concern in the world. ❀ ❀ ❀



Gibbs-Brower Co.

Agents

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New York

The Condensed Corbitt

CONDENSED CORBITT

Original

6-Point.....	44a 25A.....	\$ 2.00
8-Point.....	40a 24A.....	2.25
10-Point.....	30a 18A.....	2.50
12-Point.....	28a 16A.....	2.80
14-Point.....	22a 14A.....	3.00
18-Point.....	16a 10A.....	3.20
24-Point.....	10a 7A.....	3.50
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60-Point.....	4a 3A.....	10.00
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THE CONDENSED CORBITT SERIES

Is the latest addition to the
STANDARD LINE Half-Point Set
family. It is just right for display where
a good strong line is wanted in a limited space. It
can be used to excellent advantage with its companion,

The Corbitt

Of course, being on Standard Line, like **ALL** our
faces, the Condensed Corbitt will **LINE** accurately
with any other job or body letter of **OUR** make,
on the same or any other size body, without card-
board or paper justification. It is made complete
in twelve sizes, from 6-point to 72-point, inclusive

INLAND TYPE FOUNDRY

SAINT LOUIS and CHICAGO

BUFFALO INKS

ALWAYS WORK

You say
"There are others"
but—

ARE THEY
AS GOOD

?

Right
in the
Can



Right
on the
Press

BUFFALO INKS

ALWAYS WORK

MADE BY

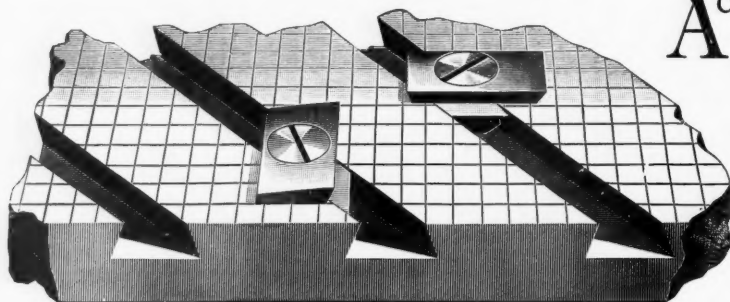
**BUFFALO
PRINTING INK
WORKS**

E. F. RYCHEN, PROPRIETOR

BUFFALO, N. Y.



Wesel's Perfect Block



Sectional View of Wesel Patent Iron Grooved Block

ACKNOWLEDGED to be of superior adaptability for all kinds of work. It successfully and economically meets every requirement of those who print from plates. Certain printers have invested in this block amounts ranging from \$6,000, \$4,500, \$3,500 to \$50, abandoning the use of other blocks, of which they owned thousands. It pays them, and will pay you.

You can not afford to use any other block. Blocks are made to fit the press; larger sizes are made in two sections, and an extra charge is made if more are required. Blocks also made to fit all job presses, embossing presses, etc. Send name of press, size of bed, and state style of work, and quotations will follow immediately.

Descriptive circulars and list of 250 users on application.

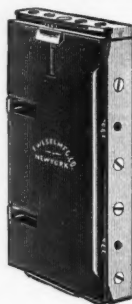
CLAIMS GUARANTEED

Takes any size and shape of plate in any position (oval, round, ragged or single line (see 12); affords narrower margins; register obtained easily, infallibly, quickly—indispensable on three-color work; cuts off all future expense for blocks, chases and locking-up materials; will outlast your press; curtails electrotyping charges, because it is unnecessary to have plates uniform in size (see 7), and plates may be cut into several sections, all held securely by long catches (see 13). Plates held on solid, unyielding, unwarpage iron surface, are made ready very much quicker, and make-ready lasts longer. The best mahogany brass-bound blocks will twist and warp in varying temperatures, and every change affects make-ready. Few realize the large sums eaten up in make-ready that this iron block will save absolutely. The rigidity of this block adds greatly to life of plates, which are always affected by warping and twisting on ordinary blocks.

Users Say:

TROW CO., New York (5): "Since purchasing first block have not purchased one old-style block (formerly expended hundreds of dollars each year for such blocks). Time saved in make-ready and 'touching up' pays for block in one year. Unequaled for register." S. S. McCLURE CO., New York (18): "Saves two-thirds in imposition and 25 per cent in make-ready." POWERS & STEIN, New York: "For close register invaluable, and once in register, permanently so." ISAAC H. BLANCHARD CO., New York (5): "Preserves plates on long run because of unyielding character of impression." CHARLES FRANCIS PRESS, New York (2): "No other block compares with it—it is indispensable." EDGELL CO., Philadelphia (5): "Saves 25 per cent in make-ready. Best block we have seen for registering. Will equip our entire plant with them." GEO. F. LASHER, Philadelphia: "Absolutely reliable for registering, and once set good to end of longest run." PROCTER & COLLIER CO., Cincinnati: "Get solid impression with less wear of plates; great saving in make-ready and registering; entirely satisfactory." ERIE LITHO. CO., Erie, Pa. (2): "Fasten plates on block very quickly, and much time is saved in making ready." SPARRELL PRINT, Boston (4): "Absolutely indispensable, and we have discarded a large stock of iron and wood blocks in favor of your block. Will equip all our presses. Our men like the blocks much better than the old style blocks." BAKER-VAWTER CO., Chicago (4): "Our superintendent states that we save one-third time of make-ready on our work. We shall order additional blocks shortly." THOS. D. MURPHY CO., Red Oak, Iowa (4): "Greatest block ever invented for three-color work." YOUTHS' COMPANION, Boston (10): "So far we see nothing that could be improved." Many more to like effect.

WESEL MAKES ALL STYLES OF STEREO. BLOCKS

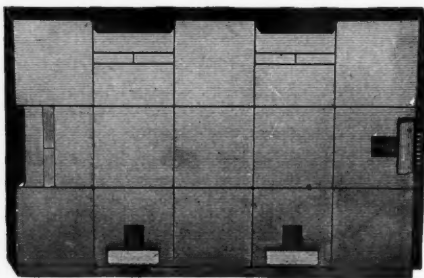


**F. WESEL
MFG. CO.**

82 Fulton Street
New York

310 Dearborn St.
CHICAGO

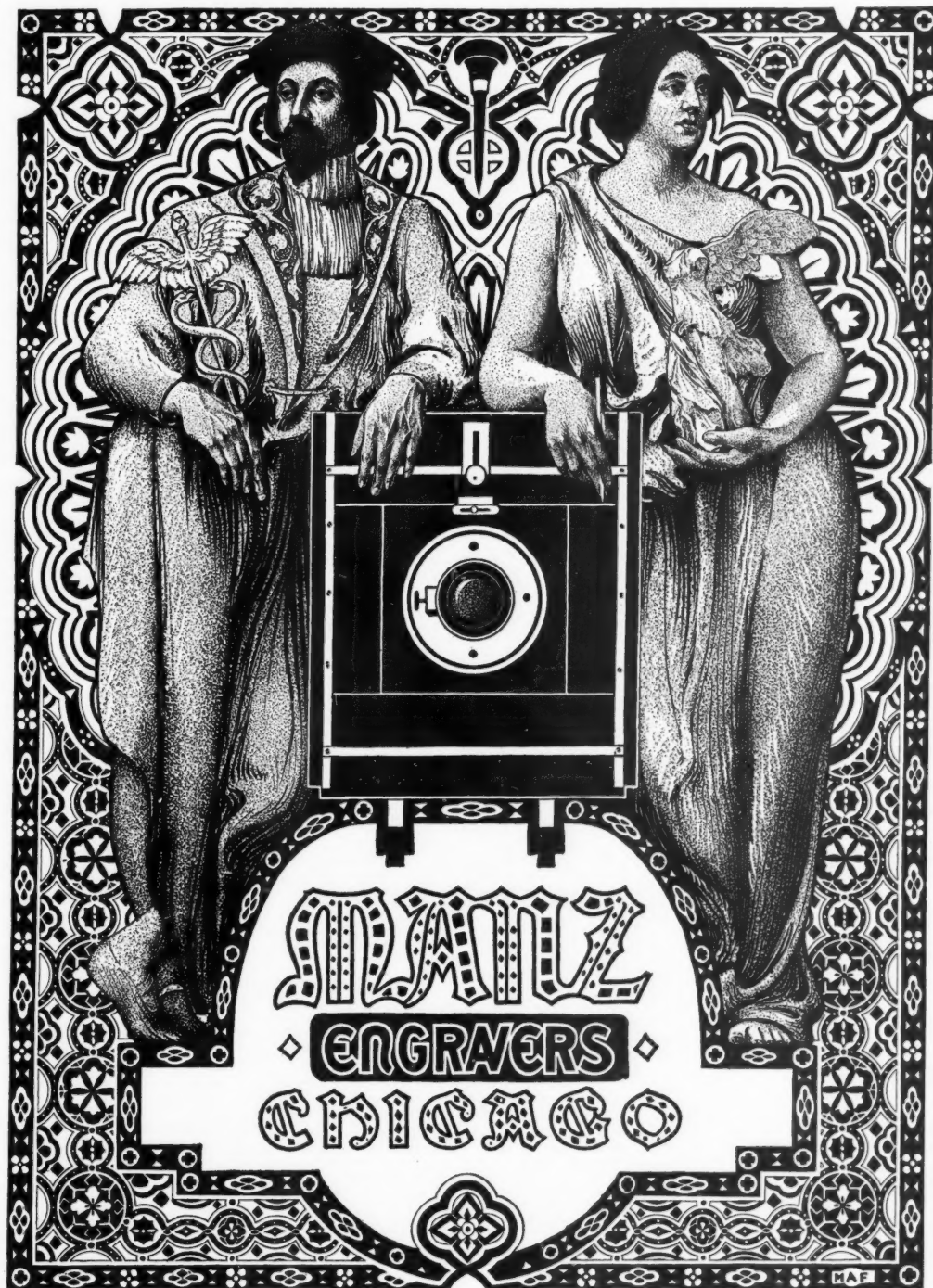
Agents in Great Britain,
PRINTING MACHINERY CO.
15 Tudor St., London, E. C.



New Style. Old Style. Boston Style.
All Sizes in Mahogany or Iron.

"Wesel Quality"

WESEL Metal SECTIONAL Blocks
with latest Registering Hooks



DESIGNERS—Covers and Show Cards in Colors—elaborate and simple.

ELECTROTYPERS—Specially low rates for out-of-town work, and very quick service. Nickeltypes a specialty. Largest plant in Chicago.

HALF-TONES—We solicit country trade and have a special express service which gives you prompt returns. First-class work at low rates.

WOOD-CUTS, Zinc Etchings, Map Plates (plain and in colors), Three-color Process and all other varieties of Color Plates; also Colored Photographs. **WRITE US.**

*Before you put in that new machine, do not
fail to investigate the merits of*

The WHITLOCK

If you are trying to decide on which press is

THE SIMPLEST THE MOST PRODUCTIVE

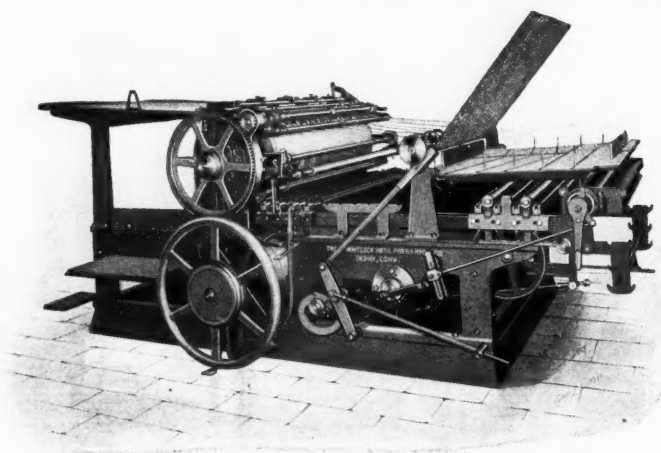
THE SWIFTEST

THE EASIEST MADE READY

THE MOST DURABLE

THE MOST POWERFUL

You will certainly choose the WHITLOCK.



IN these days when so many makes of machines are being put on the market, when every maker claims his machine to be the best, when it is puzzling to know just what to do, when the right choice means money in your pocket and the wrong selection only annoyance and trouble—in these days, we say, it is important that you take some other word than that of the man who is trying to sell a machine. Get the names of the *users* and ask them how the machine works. That is the test. We are ready to furnish our list.

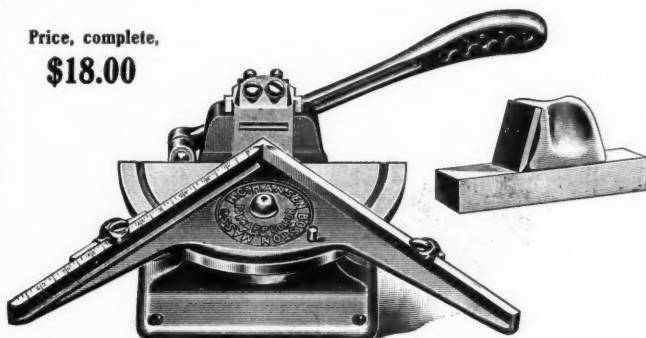
ADDRESS EITHER OF THE OFFICES BELOW FOR CATALOGUES OR INFORMATION

The Whitlock Printing Press Mfg. Co., of Derby, Conn.

SOUTHERN AGENTS
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T. W. & C. B. SHERIDAN, 46 Farringdon Street, LONDON, ENG.

NEW YORK, 121 TIMES BUILDING
BOSTON, 309 WELD BUILDING
CHICAGO, 706 FISHER BUILDING

Price, complete,
\$18.00



HANSEN'S COMPLETE MITERING MACHINE

Can be set to miter any angle.
Rule Holder held in position by pin.
Knife held firmly by two screws, and has two adjusting screws.
Jointer for sharpening knife to proper bevel furnished with each machine.
For simplicity, accuracy and ease of operation, this machine excels all others.

Write for full particulars.

H. C. HANSEN
190-192 Congress Street, BOSTON

The Durant Counters



have been on
the market
for twenty-two years
and never equaled

For Sale by All Typefounders and Dealers



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Manufacturers of

Prepared Gums, Glues, Sizes and Finishes,
Pastes, Cements, Mucilages,

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MACHINE GUM—For use on folding and mailing machines. Ready for use. Guaranteed to keep for three months. Cold water will reduce it. Does not harden in the keg.

FLEXIBLE GLUE—For heaviest bookbinding. Much more elastic than ordinary glue.

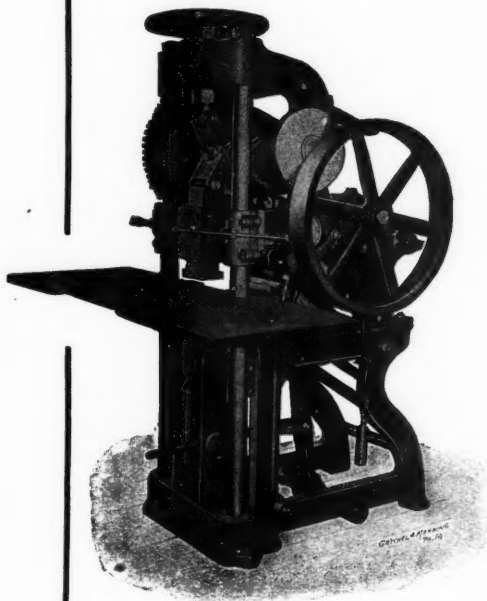
SPHINX LIQUID GLUE No. 2—Replacing animal glue for light binding. Can be used cold, saving the gas and trouble of dissolving. No smell.

EMBOSSING LIQUID—For leather, cloth and silk.

ARABOL MUCILAGE, XX—The cleanest mucilage, transparent, easy flowing, not crusting at the mouth of the bottle.

MATRIX PASTE—Ready mixed. Needs only reducing by cold water.

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Is the
ORIGINAL MACHINE

To SUCCESSFULLY INK and WIPE a Die AUTO-
MATICALLY,

To insure PERFECT REGISTER by LOCKING the
DIE-CHUCK-BED when the impression is taken,

To embody all the essential features for DURABILITY and
the SUCCESSFUL OPERATION of a press for HIGH
GRADE Stamped and Embossed work.

Those who have used the CARVER & SWIFT
PRESS for several years have ordered duplicate
presses—because our press has stood the TEST,
and they KNOW ITS VALUE.

**PROFIT by the Experience of others, and acquaint
yourself with this MONEY-MAKER.**

THE CARVER & SWIFT STAMPING PRESS & MFG. CO.

N. E. Cor. 15th Street and Lehigh Avenue
PHILADELPHIA ■ ■ ■ PENNSYLVANIA

Printers' Proofing Inks

HOW often are you asked to "Show me a proof in colors?" How often do you have all the exact colors wanted? How much does it cost to buy them in ordinary cans? What becomes of the ink not used? How long does the customer have to wait while you send for the inks wanted? And when all is done, what profit (or loss) does that particular job return?



Loyd & Campbell's Printers' Proofing Inks Case



Here is where our **NEW PROOFING INKS CASE** is a "Friend in need and a friend indeed." It contains sixteen different printing inks, viz.:

Job Half-tone - J	Persian Orange - U	Purple - V	Ultramarine Blue - S
Job Black - F	Cover Red - O	Dark Brown - Y	Medium Green - W
Lemon Yellow - N	English Lake - L	Bronze Blue - Q	Tint White - M
Orange Yellow - T	Geranium Lake - P	Steel Blue - R	Cover White - X

These inks are put up in **Glass Jars** with **Nickel Screw Covers** indelibly labeled in three colors, keeping contents absolutely air-tight for an indefinite time. The jars are contained in a handsome cherry-colored varnished wood case with cover, nickel hinges and clasp. The sixteen **Glass Jars** hold about **three pounds** of solid color, enough to **prove** hundreds of jobs and to **actually print** dozens of ordinary orders.

You can order later by long-distance phone, wire or mail, giving simply letter No. on Proofing Ink Jar, and the inks wanted will be in express office within an hour.

PRICE AND TERMS

To printers within a radius of 300 miles of Chicago, \$2.50. Cash with order, or to responsible parties, C. O. D. with privilege of examination. Return at our expense if not satisfactory.

To printers more than 300 miles from Chicago, \$5.00. Cash with order, or C. O. D. with privilege of examination on receipt of \$1.00 to cover cost of expressage both ways if refused. We make this distinction as each case actually costs us about \$5.00, hence we can not afford to send at \$2.50 except to those so neighborly in distance that their trade naturally comes to Chicago. It would pay the printer in New Zealand to order our Proofing Inks Case, but it would not pay us to have him do so.

This Proofing Inks Case Costs Nothing Finally

Whether you are near by and pay \$2.50, or farther away and pay \$5.00, at the start, the result is the same in the end—you get the case for nothing. You have only to order inks to the amount of \$25.00 within 90 days after receipt of case and we will refund you the amount paid for it. Or you can include that payment as so much cash in remitting for the last portion of your \$25.00 order. The entire order need not be sent at one time, but "any old time," as wanted, within the 90 days.

Our New Style Glass and Varnished Tin Package

All our inks, black and colored, are put up in an entirely new style of package that will commend itself on sight.

Small quantities, viz., Quarter, Half and Pound lots, are put into **Glass Jars** with air-tight **Nickel Screw Covers** indelibly labeled in three colors, preserving contents indefinitely.

Larger quantities, as Five, Ten and Twenty-five Pound lots, are put into **Colored and Varnished Tin Cans**, the color of the can indicating its contents, as yellow ink in yellow cans, red ink in red cans, etc. This new style of can is what is known as enameled tin—not merely painted, but the color is baked on in an oven and then carefully varnished.

Our new style of packages must be seen to be appreciated. The **Transparent Glass** or **Colored Tin** shows the pressman at a glance the ink wanted, and the appearance of an ink room, stocked with our goods, is exceedingly attractive. Glance into our show window as you pass and compare effect with ordinary tin cans.

The quality of our inks is guaranteed. Our firm name is new to you, for our manufacturing plant has just been established, but the members of our firm are old in the Printing and Ink-making business in Chicago. Our formulas were used exclusively for the past three years by one of the largest printing houses in the United States. We would refer to *The Inland Printer*, or to any of the larger printers or printers' supply houses of Chicago.

We manufacture from the dry colors every pound of ink we sell, not merely handling the product of others. So we can vouch for the quality of everything we send out. Nor do we make up and store for months a stock of goods. All our inks are ground as called for, and they go "Fresh from the Mill to the Press."

Alex. T.

Sam'l A.

Manufacturers of

LOYD & CAMPBELL, PRINTING INKS

Long-Distance Telephone Harrison 3870

377 Dearborn Street, CHICAGO

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LEATHERS

Sole Manufacturers of the Superior
DOMESTIC LEVANTS

Finest line of Imported Marble Paper.

Sterling Round-corner Machine, \$15
With Punching Attachment, . . . 25
Gothic Index Tabs.

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Surface Coated Papers
AND
Card Board

ESPECIALLY ADAPTED FOR
LITHOGRAPHING AND
THREE-COLOR WORK

New Jersey Wire Stitching Machine.

THE HIGHEST GRADE. "FOOL PROOF."
STEAM OR ELECTRIC MOTOR.

Send for Catalogue.

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For photo-engraving and etching purposes, SATIN FINISH Brand. These plates are absolutely flat, free from flaws and imperfections, and will etch perfectly; no peeling or flaking off during the process of etching. Time and money saved by using SATIN FINISH Copper and Zinc Plates, manufactured by

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NEW YORK, N. Y.

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AND COMPOSITION

OUR ELASTIC TABLETING GLUE
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Invaluable to all
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Non-curling. Strongly adhesive. Specially manufactured for printing and lithographing in colors. Samples and prices on application.

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Come, let's talk it over

If our METAL is
good enough for
the "Inland," why
not for you?

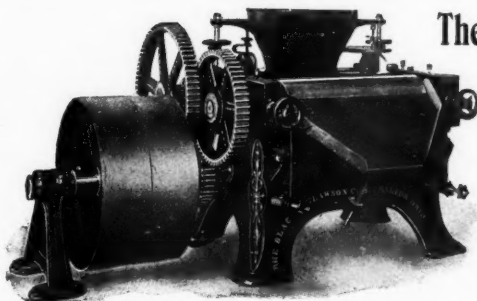
**GREAT WESTERN
SMELTING AND
REFINING CO.**
CHICAGO

Printers' Rollers..

BEST
and
CHEAPEST
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USE!

Also **Tablet Gum**
GODFREY & CO.

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Non-Explosive, More Economical.
Used by U. S. Government and thousands of printers.

Reduces insurance rates nearly 25%.
Preserves rollers. Devoid of gum or sediment.

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TRADE-MARK.

Sole manufacturers of non-inflammable solvents and detergents for all purposes, under the following trade-marks: Anti-Benzine, Tarcolin, Rockolin, Alcolin, Dissolin and Pyronil. Write for booklet.

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Valuable and profitable Pamphlets which should be in the hands of printers and others.
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**Paper and Pulp Mill
MACHINERY,**
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1,000 Tally Cards, \$6
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500 for \$3.50; 100 for 75c.

In twelve New Artistic Designs, executed in two colors on best Bristol Board, tied with Cord and Tassel. Retail for 15c. per dozen. Send for samples.

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Easily operated. Economical of fuel. Occupy little floor space. Endorsed by users everywhere. Send for full particulars.

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We will pay \$75 for some new patentable novelty to be made of cardboard or paper, no matter what the design may be, if it is adapted to general commercial use.

Competitors are to submit full-size working model. The decision will be made by this company on August 1st, when all designs not accepted will be returned if requested.

The successful competitor will be required to assign all rights and title to us.

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(LIMITED)
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HOT SPRINGS, ARK.	CHICAGO, ILL.	JACKSONVILLE, FLA.
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Fast and handsomely equipped steam-heated trains; dining cars, buffet-library cars, sleeping cars, free reclining chair cars.

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This valuable work presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown.

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214 Monroe Street, CHICAGO.

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DURING

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VIA

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MR. ROBERT SOMERVILLE, GENERAL AGENT PASSENGER DEPARTMENT, CHICAGO & ALTON RAILWAY, 101 ADAMS STREET, CHICAGO, ILL., WILL GLADLY ELABORATE UPON THE FOREGOING. HE DEALS IN THAT DIRECT WAY WHICH IS THE RESULT OF EXPERIENCE IN ARRANGING TRANS-CONTINENTAL JOURNEYS.

IF IT IS NOT CALIFORNIA, IT MAY BE SOME OTHER WESTERN STATE. TO ALMOST ALL WE HAVE GREATLY REDUCED RATES AND THROUGH CARS. DO US THE HONOR TO LET US FIGURE WITH YOU.

PRESSMEN'S OVERLAY KNIFE

Price reduced to 25 cts.

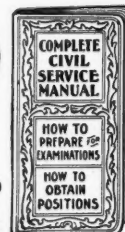
This knife has been subjected to a careful test for quality of temper. It will be found to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of superior manufacture. The blade runs the entire length of the handle and is of uniform temper throughout. As the knife wears, cut away the covering as required.

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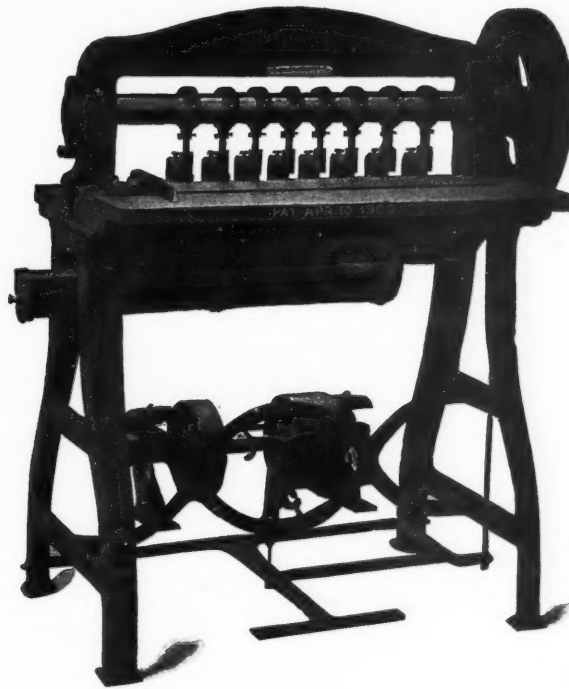
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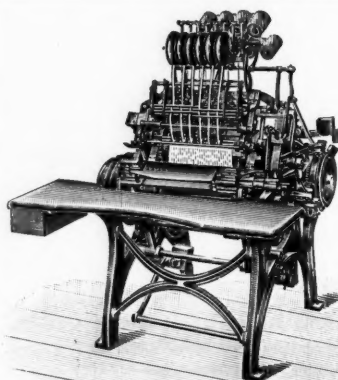
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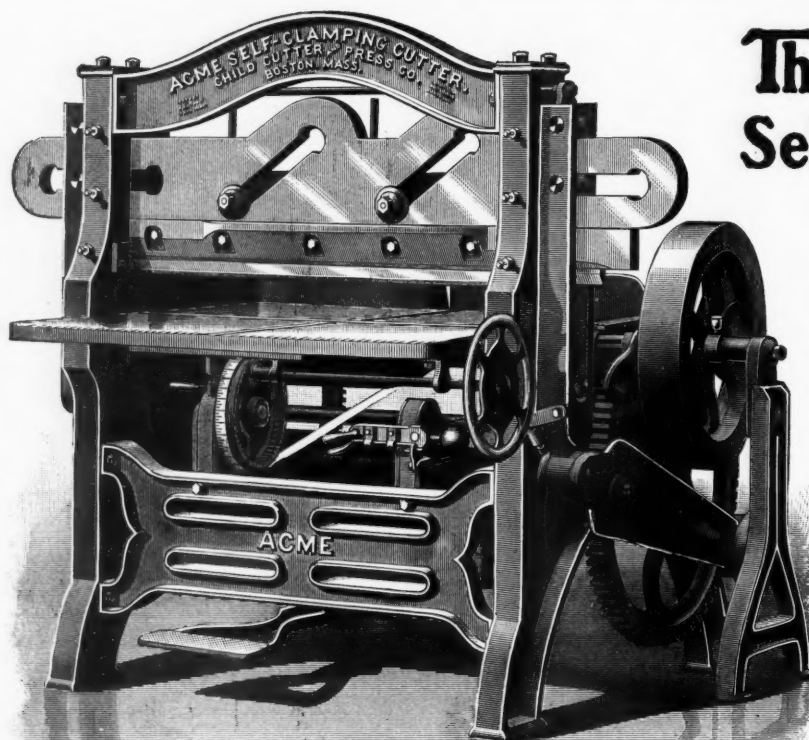
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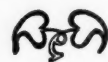


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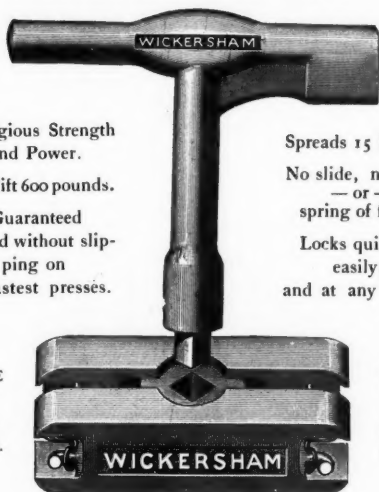
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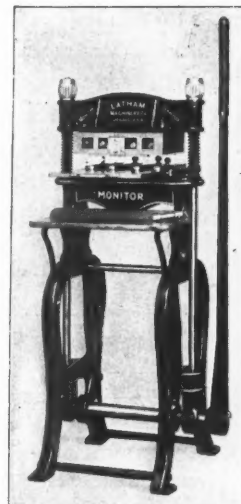
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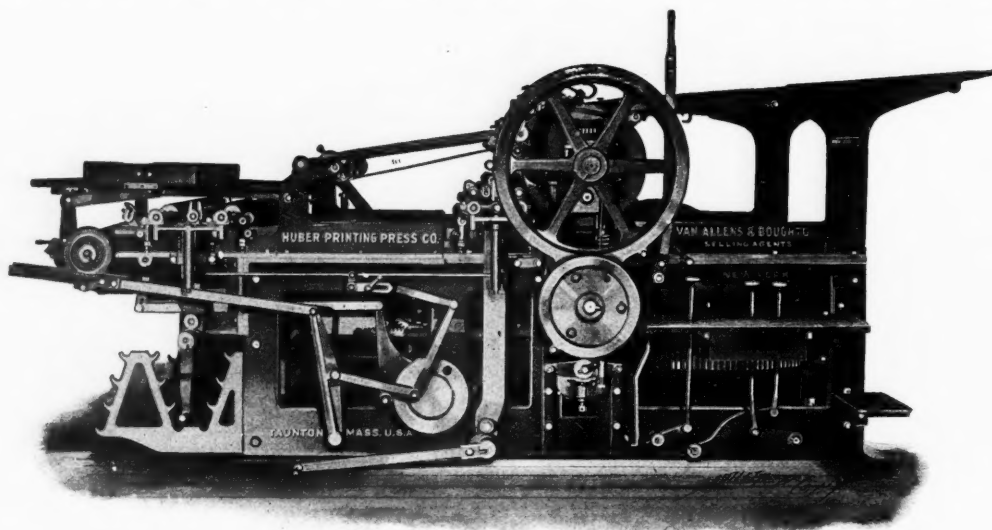
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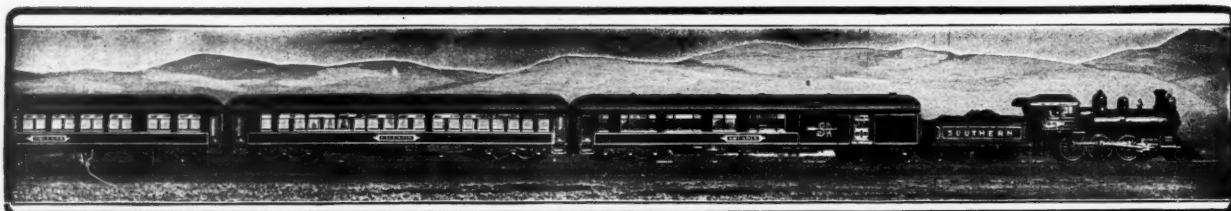
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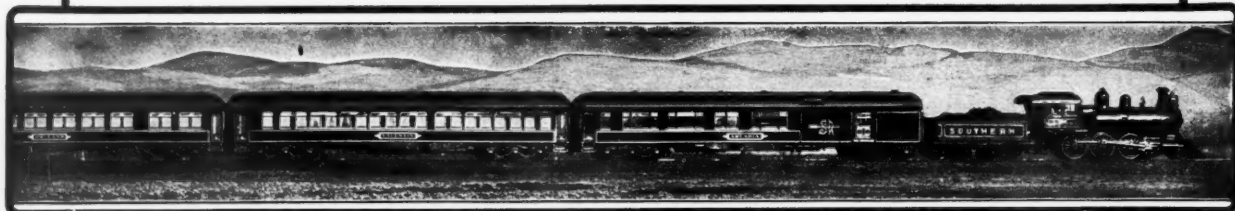
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